

Gay Community News

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Boston's Irish get a taste of pride

Gay, lesbian and bisexual Irish Americans win right to march in St. Pat's parade, confront hatred and violence as well as support in South Boston

By Dawn Schmitz

BOSTON—A group of 25 gay, lesbian and bisexual Irish-Americans were threatened, harassed, subjected to epithets and pelted with stink bombs and other small objects along a five-mile route as they marched in Boston's St. Patrick's Day Parade March 15. The group, which filed a suit against parade organizers to gain the right to march, also brought cheers and affirmation from pockets of parade spectators and a loyal contingent of supporters who braved the chaos to follow the group along the entire parade route.

Members of The Irish-American Gay, Lesbian and Bisexual Group of Boston (GLIB) said they considered their participation in the parade—the first time an openly-gay contingent has marched in the parade's 91-year history—a success, despite the torrent of abuse they faced. "There were supportive queers following us, making their way through a throng of hatemongers," said Ren Jender, one of the marchers. "We had a lot of straight support, too," she noted.

Jender said she was surprised, however, at the overwhelming amount of animosity aimed at the group. "I was very disappointed that people acted like such pigs," she said. During times when the parade would come to a standstill, Jender added, the anti-gay onlookers would get so noisy and animated that "there were times when I thought a riot was going to start."

Group harassed

The GLIB contingent was escorted by several plainclothed police officers, two dozen police on motorcycles and a police van. An eerie atmosphere was created by the combination of police sirens, motorcycle exhaust, smoke bombs, firecrackers and the din of the crowd.

Although the group was pelted with objects as heavy as full beer cans and a bottle—which fell to the ground ahead of the marchers—the most serious

assault against a GLIB member was a punch in the arm by an assailant who broke through the police line.

"He was gonna kill me. He could have," said Brian Callahan, the man who was punched. Referring to training the group had undergone earlier, he said, "I did what they told me and just stood there. The police were on him like that." Many of the marchers thanked the police for their efforts, specifically naming Lt. William Johnston, head of the Community Disorders Unit, and Robert Johnson, police liaison to the gay and lesbian community, who marched with the group.

Although the man who hit Callahan was not arrested, a teenager who assaulted a pro-gay parade spectator was taken into custody. Police reported that three people were arrested for incidents related to the furor over GLIB's participation. A total of seven were arrested for various offenses during parade as a whole.

Documenting the anti-gay incidents will be a guessing game, said Robert Weinerman, victim advocate for the Fenway Community Health Center's Victim Recovery Project. He estimated that more than 2000 incidents occurred along the parade route, mostly consisting of verbal harassment and objects thrown.

Supporters in crowd

Groups of spectators objecting to GLIB's inclusion in the parade alternated with clusters of supporters. Often, a group of people booing, hissing, turning their backs, making obscene gestures or yelling such anti-gay epithets as "God said to kill the fags" could be seen standing next to a group giving the thumbs up signal and shouting, "Good for you." It was not unusual for two people apparently attending the parade together to have opposite reactions to the

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Quotes of the week

"Lesbians have been the rudest to me on the road. They think I owe them something. They want me to go out to a club with them, but I don't like clubs, gay or straight.... I've been to lesbian and gay conferences. I've worn a pink triangle. Where did it get me? I admire gay activists, but I'm an artist."

—*k.d. lang, whose new album, Ingenue, was released March 17, in an interview with London's Capital Gay.*

"I'd pay \$7 just to watch him walk down the street."

—*Teen heart-throb Luke Perry gushing over Nick Nolte after his selection by People magazine as "Sexiest Man Alive" for 1992, as reported in the Boston Globe March 7.*

"[AZT] delays disease progression, but potential impact on survival is still unknown."

—*The Burroughs Wellcome Company, in a press release celebrating their fifth anniversary (March 17, 1992) of profiteering off people with AIDS through their monopoly on the AIDS drug therapy market. Burroughs Wellcome grossed \$1 billion worldwide, and \$627 million in the U.S. from AZT sales over the past five years.*

Texas sodomy law overturned

AUSTIN—A Texas court of appeals ruled March 11 that the state's sodomy law is unconstitutional. The three-judge panel upheld a lower court decision handed down in 1990 in the case *Morales et al. v. the State of Texas*, reports *The Weekly News*, a gay and lesbian paper.

The appeals court rejected the state's argument that the 1976 U.S. Supreme Court decision in *Bowers v. Hardwick*—which upheld Georgia's sodomy statute—prevented constitutional attacks on state laws prohibiting homosexual sex. The court found that Texas's constitution contains greater rights than those found in the U.S. Constitution.

A spokesperson for Texas Attorney General Dan Morales said Morales will appeal the case to the Texas Supreme Court, according to the *New York Times*.

—*Dawn Schmitz*

Queer students target Bush

WASHINGTON—Students from across the country sent postcards, protested at Pres. Bush's campaign headquarters and lobbied their members of Congress here March 9 for the second annual national lesbian, gay and bisexual student day of action.

Approximately 50 students delivered to Bush's campaign director close to 4000 postcards from 100 campuses in over 30 states—with highest participation in the Southeast and Southern Central states—urging Bush to rescind the ROTC and military bans on lesbians and gay men. The students came from the U.S. Student Association (USSA), which represents four million students nationwide.

Another 400 student government leaders lobbied Congress March 9 urging them to support the federal gay and lesbian civil rights bill and rescind ROTC's and the military's anti-gay ban.

"Today Bush has heard from the nation's lesbian, gay and bisexual students," said Glenn Magpantay, the co-chair of the lesbian, gay and bisexual student caucus of the USSA.

—*Carrie Wofford*

Levi-Strauss co. gives health rights

SAN FRANCISCO—After intensive lobbying by gay/lesbian and union activists in the company, Levi-Strauss has announced Feb. 24 that it will grant health benefits to domestic partners of its employees. The company, which employs 23,000 people in the U.S., will be the largest in the country to offer such benefits, reports *Workers' World*.

Levi-Strauss, headquartered in San Francisco, and Lotus Development Corp. of Cambridge, Mass., are the only two major U.S. corporations that offer health insurance to the domestic partners of its employees. Levi-Strauss extends such benefits to all domestic partners, while Lotus grants them only to gay and lesbian "spousal equivalents." Lotus announced their policy Sept. 4, 1991. (See *GCN*, Vol. 19, No. 8.)

While many Levi-Strauss employees have union representation, the company has come under fire for its alleged attempts to fight off

union organizing at several of its plants. According to *Workers' World*, workers at a non-union plant in Texas—most of whom are Chicana/Mexicana—are fighting for compensation after the company shut down a plant without notice.

—*Dawn Schmitz*

NYC commission: Delta is anti-gay

NEW YORK—Delta airlines illegally asked prospective employees questions about their sexual orientation, HIV status, marital status, birth control practices and abortion history, according to the New York City Commission on Human Rights. As of Feb. 10, the commission is investigating more than 100 discrimination complaints against the company, as many as half of which may be gay or AIDS-related, the *Washington Blade* reported.

"The alleged questions asked of potential employees were not only embarrassing, inappropriate, and shocking," said Lonnie Soury, a spokesperson for the commission, "but certainly on the face of them, unlawful and in violation of New York's Human Rights Law." A spokesperson for Delta denied the discrimination claims, but said job applicants are asked several questions as part of a "background check" for security reasons.

—*Dawn Schmitz*

Republicans, Helms broke law

WASHINGTON—The Department of Justice filed a complaint and charges Feb. 26 against the North Carolina Republican Party, the Helms for Senate Committee and others for attempting to intimidate, threaten and discourage Black voters in North Carolina from voting in the Nov. 6, 1990 general election between Jesse Helms (R-N.C.) and Harvey Gantt.

In October, 1990, the Republican Party and Helms for Senate Campaign allegedly mailed postcards exclusively to at least 44,000 Black voters and to 81,000 registered voters in 86 predominantly Black precincts. Black voters were targeted to receive about 97 percent of all postcards sent. The postcards falsely warned those voters that they were not eligible to vote and would be subject to criminal penalties for voter fraud, the Department of Justice announced in their complaint.

The complaint charged the defendants with violations of the Civil Rights Act of 1957 and the Voting Rights Act of 1965. It was filed, along with a proposed settlement of a restraining order until 1996 in U.S. District Court in Raleigh, N.C.

The Republican National Committee (RNC) was not included as a defendant in the complaint. The RNC was under a prior restraining order from engaging in any such voting rights violations from similar shenanigans in New Jersey in 1985.

—*Carrie Wofford*

Lesbian wins one round in Georgia

ATLANTA—A lesbian won the first round of a legal battle when a federal judge refused to dismiss a case in which the woman said she was fired by the attorney general of Georgia when he discovered her plans to participate in a same-sex Jewish wedding ceremony. Robin Shahar filed a suit last fall charging Attorney General Michael Bowers with discrimination on the basis of sexual orientation and religion.

The judge rejected Bowers' arguments that there were no legal precedents, according to an Associated Press report March 14. Bowers is known in the gay and lesbian community for his role in convincing the U.S. Supreme Court to uphold Georgia's sodomy law in the infamous 1986 case *Bowers v. Hardwick*.

—*Dawn Schmitz*

Condom ads run in Black gay/les mag

LOS ANGELES—While makers of Trojan and other condoms have come under fire for refusing to run advertisements in gay publications, a black-owned condom manufacturer has begun advertising a publication targeting African American gay men and lesbians. Giovano, Inc., the distributors of Caution Condoms, began running full-page ads in the December issue of the Los Angeles-based *BLK*.

The Gay and Lesbian Alliance Against Defamation began targeting Carter Wallace,

the makers of Trojan condoms, last year when it refused to advertise in the gay/lesbian press despite studies showing gay men buy more condoms per person than straight men. Trojan is the top-selling brand of condoms.

—*Dawn Schmitz*

LA bathhouses at risk of closure

LOS ANGELES—Two gay bathhouses face possible closure if a lawsuit filed against them by the district attorney succeeds.

The lawsuits were filed under a 1988 state law that provides for the closure of bathhouses that promote unsafe sex. However, the two bathhouses—the Hollywood Spa and the Compound—had been commended previously by AIDS service providers and gay and lesbian organizations for their leadership in distributing safe sex information, Lambda Legal Defense and Education Fund, which is representing the bathhouses, reported.

Bathhouse owners argue that closing the bathhouses would only drive gay sexuality further underground, where high-risk sexual encounters would be more frequent.

—*Carrie Wofford*

Lesbians expelled at higher rate

WASHINGTON—Lesbians are discharged from the military at a faster rate than gay men, according to Pentagon figures for 1991. The *Washington Blade* reports that an estimated 22.9 percent of those discharged on the basis of sexual orientation were women, while women comprise only 10.9 percent of all military personnel.

The findings echo those of previous years, which show that of those people discharged for gay-related reasons since 1989, 20 to 30 percent have been women. The total numbers of discharges due to the military ban on gay men and lesbians has declined since 1984, when a total of 1,832 people were discharged for that reason. Last year, the figure was 926.

—*Dawn Schmitz*

Gay sherriff wins job back

ORLANDO, Fla.—In a precedent-setting lawsuit, a Florida jury ruled March 9 in favor of a deputy sheriff who was pushed out of his job because he is gay.

The jury found that Orange County Sheriff Walter Gallagher violated the constitutional rights of Deputy Sheriff Thomas Woodard—including Woodard's right to privacy under the Florida State Constitution—when Gallagher forced Woodard to resign following a 1989 investigation into Woodard's sexual orientation and private life. Gallagher asked for Woodard's resignation saying, "Homosexuality is unnatural, immoral and inexcusable," according to the Lambda Legal Defense and Education Fund, which is representing Woodard.

Woodard had received consistently high evaluations by supervisors and co-workers. Local police voted 2 to 1 to condemn the sheriff's firing of Woodard. The sheriff is up for re-election this year.

The verdict comes on the heels of a Feb. 3 court decision that bars the Dallas, Texas Police Department from discriminating against lesbian and gay police officers and applicants.

The jury's decision also paves the way for the county judge to conduct a full hearing with testimony and arguments. The case is expected to go to the Florida Supreme Court, and may bring about a landmark ruling on the privacy rights of gay men and lesbians.

"Florida's constitution is very strong in its protection of all people, gay and non-gay," said Orlando attorney William Sheaffer.

—*Carrie Wofford*

Gay man wins Texas primary

AUSTIN, Texas—The former executive director and lobbyist for the Lesbian and Gay Rights Lobby of Texas won a Democratic primary battle March 10 to represent Austin in the House of Representatives in 1993.

Glen Maxey, who ran as an openly-gay candidate for re-election, already holds the seat of Austin Representative from a special election last March. Maxey won 55 percent of the predominantly Latino and African American district against a Latina woman who ran a pro-business campaign. Maxey waged legislative battles last year against

ethics violations, including by the House Speaker, and against oil companies that dump toxins in Latino neighborhoods.

"[Being] the absolute outsider as a gay person put me in a position to be someone who could do rabbleroxing," Maxey told *GCN*. Maxey is likely to win in November because the district is predominantly Democratic, although the gay and lesbian Victory Fund are urging that contributions be sent to Maxey's campaign. Maxey is one of a handful of openly gay and lesbian candidates running for office around the country.

—*Carrie Wofford*

HIV on rise among young gay men

SAN FRANCISCO—The HIV infection rate among young gay men is rising sharply, according to several studies, reports the *Philadelphia Gay News*. AIDS treatment centers report that HIV infection rates among gay men in their late teens and early twenties are the highest since the early days of the epidemic.

Studies in San Francisco and elsewhere show that close to half of all gay men under age 24 do not regularly use condoms during anal intercourse. According to another San Francisco study, 50 percent of young gay men who tested positive for HIV said they had felt they were not at risk of contracting HIV because their only sexual contacts were with men their own age.

The rate of HIV infection among gay men as a whole has declined in recent years.

—*Dawn Schmitz*

Boy Scouts flap continues

ALEXANDRIA, Va.—Queer Nation called a boycott Feb. 17 of contributions to the United Way, demanding it stop funding chapters of Boy Scouts of America (BSA) unless the BSA reverses its stated anti-gay policies. BSA discriminates on the basis of sexual orientation in hiring, selecting volunteers and membership.

The United Way, which requires that all participating organizations comply with local human rights ordinances in their jurisdictions, issued a letter from its national office to Queer Nation early last month stating that it saw no reason to restrict the BSA's funding.

Several members of Queer Nation/D.C. who attempted to apply to be troop leaders in the local chapter Feb. 24 were told their applications would be rejected if they were "homosexual," according to the *Washington Blade*. A nondiscrimination ordinance in Montgomery County, Md., where the Boy Scouts' office is located, prohibits discrimination on the basis of sexual orientation.

Gregory King, spokesperson for the Human Rights Campaign Fund (HRCF) and an Eagle Scout, said he will take legal action if his application to be a member of the National Association of Eagle Scouts is rejected. The association is a fraternal group and does not work directly with scouts.

BSA troops in San Jose and Berkeley, Calif., have announced they will oppose the anti-gay policy. The San Jose chapter had its charter renewed, but the BSA threatened to revoke the charter if the group actively recruited gay people. The chapter denies recruiting any members.

The Bay Area United Way issued a letter to the local BSA calling for the organization to adopt an official nondiscrimination policy by June 1, 1993, the *San Francisco Sentinel* reports.

The national boycott of donations to the United Way was initiated by Queer Nation/Nation's Capital and received backing from, among others, Queer Scouts/San Francisco, HRCF and the executive director of Parents and Friends of Lesbians and Gays (PFLAG).

HRCF recommends that current United Way recipient organizations that do not have anti-gay policies, specifically AIDS service organizations, publicly identify themselves so that they may receive direct donations. It also urged the United Way to provide information to contributors about any discriminatory policies practiced by other United Way recipients.

"By harassing and excluding gay teenagers, Boy Scouts of America... contributes to the appalling rate of suicide of our children," said Thomas H. Sauerma, the national director of PFLAG and a former Boy Scout. According to Queer Scouts/S.F., an affinity group of Queer Nation, the United Way nationally gives \$90,000,000 annually to BSA chapters.

—*Dawn Schmitz*

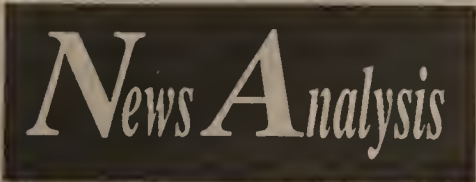
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Arrival or assimilation?

Gay and lesbian newspapers replace queer reporters with the Associated Press

By Carrie Wofford

The *Advocate* does it. So do *Bay Windows*, *Philadelphia Gay News*, the *San Francisco Sentinel* and *The Weekly News* of Miami. Each of these popular newspapers/magazines of the lesbian and gay community are part of a growing trend of lesbian and gay newspapers that rely on the Associated Press newswire service, in some cases to the exclusion of lesbian and gay reporters.



Just one year ago, the Associated Press Newsfinder service (owned jointly by Associated Press and IBM) began targetting their wire service to gay and lesbian news sources. For \$40 per month—the cost of one to two stories written by gay freelance reporters—a lesbian and gay paper can run 35 to 40 Associated Press (AP) stories by hooking up to the AP Newsfinder modem. For the week prior to March 17, 59 stories about gay men or lesbians and 36 stories about AIDS were available to AP Newsfinder subscribers.

Other AP Newsfinder subscribers include *Gay Chicago Magazine*, *Baltimore Gaypaper*, *Equal Time* of Minneapolis, *Frontiers* of Los Angeles, the *New York Native*, Houston's *The New Voice*, Atlanta's *The News* and N.C. *Triangle Journal*, among others.

But some activists, editors and writers contacted by *GCN* question the value of relying on a mainstream wire service, citing inaccurate reporting, simplistic or sensationalized AIDS reporting, a frequent homophobic bias and the impact on gay and lesbian journalism and gay and lesbian writers.

"What's an alternative media institution going to add if it [regularly relies on] AP?" asked Karin Aguilar San Juan, an editor at South End Press, who is moderating a panel on the role of gay and lesbian media at the OutWrite conference March 21.

"If gay papers are simply reprinting verbatim AP stories, they're not helping anyone," said Larry Kessler, executive director of the AIDS Action Committee of Mass. and a member of the National Commission on AIDS. "It's old news and it's news that hasn't been analyzed."

Echoed Sue Hyde, a Cambridge lesbian activist and former National Gay and Lesbian Task Force staffer, "Why do I want it in my gay paper? I can buy it for 35 cents at the newsstand."

Les Hanson, the interim director of the American Indian AIDS Institute in San Francisco, cited the oversight of communities to which the reporters are not connected. "[AP is] not in the loop of information and they don't seek out expertise when reporting on, for instance, Indian AIDS cases," he said. "And that's where myths and misconceptions come from" he said.

Still, "gay news is moving over the [mainstream] wires.... And that's good news to me," said Robert Bray, spokesperson for the National Gay and Lesbian Task Force.

Who chooses AP

Editors who subscribe to AP Newsfinder say it is cheaper and faster than hiring freelancers, while some editors claim AP is more objective, providing better reporting than that of the gay reporters.

"You get... reporters in every state without having to pay reporters in every state," said Jeff Epperly, editor of Boston's *Bay Windows*, which started using AP last spring and now uses between two and five AP stories each week and seven to nine written by gay reporters.

Philadelphia Gay News (PGN) Editor John Mandes chose AP in late October. "AP provides an enormous amount of material [that is] well-written [and] accurately reported in a very broad-based context."

Advocate editor Masha Gessen relies on Reuters and AP for newsbriefs. Gessen stresses that she and other *Advocate* staff "always re-write" the news "in our style."

Homophobic angle

"The biggest problem with pulling information [off the wires] is the perspective," Gessen says, who says she sees a "very blatant [homophobic] tone."

For instance, a recent AP article printed in *Bay Windows* about Patricia Ireland, the director of National Organization for Women (NOW), reported, "Lesbian rights are a significant part of NOW's agenda. Some of

NOW's other concerns are *mainstream*" [emphasis added].

Of three AP stories in the *San Francisco Sentinel*, one, about the exclusion of a gay and lesbian amendment to a harassment statute, does not quote an openly gay man or lesbian.

The Houston *New Voice*—which is almost exclusively written by AP—carried a March 13 AP story on "AIDS victims," while the Feb. 14 issue of *PGN* includes AP stories about "AIDS babies" and the "AIDS test." There is no AIDS test, only tests for the presence HIV anti-bodies in one's blood.

But, Gessen insists, "All you have to do is X out a paragraph.... Once we do that, we can extract [news items] fairly inexpensively."

"Sometimes the slant is homophobic," acknowledged William Mann, the editor of the Hartford, Conn. *Metroline*. *Metroline* relies on AP for a large part of its content. "I don't subscribe to the theory that you have to have all these loony-toons comment on gay rights legislation, but AP does." Mann is considering dropping his subscription to AP Newsfinder in favor of GayNET, a gay newswire service.

Bay Windows' Epperly said he would prefer a comprehensive gay wire service, but says there is none available. "A lot of the stories we get from... deep Southern rural areas... tend to be a little less thorough in covering the progressive side," he acknowledged.

Freelance writer Thom Cardwell criticizes the choice. "AP wire service is deciding what stories to cover and [gay] editors [are] go[ing] along with that," Cardwell told *GCN*.

Lack of knowledge

While some AP reporters are openly lesbian and gay, Michael Short, the AP Bureau Chief for Boston, told *GCN* that "so far it hasn't" come into consideration in assigning gay news. "Anybody who is... working for the AP should be able to cover [any] story," he said.

NGLTF's Bray said he receives 20 to 30 press calls each day from mainstream press reporters whose lack of understanding means that Bray has to spend "a considerable amount of time-briefing them on 'Gay 101.'" This ranges from explaining the homophobia in Hollywood to explaining why terms like "innocent AIDS victim" are not accurate. "Gay writers," Bray says, "can quickly move into the story.... If you want the true story, the in-depth story... there is no way AP is going to pick up all the details, depth, the shading that gay reporters do."

Barbara Cameron, the director of San Francisco's Communities United Against Violence, agrees. "Somebody from the community would have a better opportunity to understand [an anti-gay or lesbian bashing]," she said.

In an unpublished letter to *PGN*, freelance writer Rex Wockner detailed some common mistakes of AP that he "would never" make: "mistakenly call[ing] the International Lesbian and Gay Association 'the International Association of Lesbians and Homosexuals';... refer[ing] to Barney Frank as 'an admitted homosexual';... forget[ting] to cover the defeat of the state gay-rights bill in the Illinois legislature.'"

Insensitive language

Nearly everyone interviewed by *GCN*—whether they support or oppose using AP—agreed that the AP uses words that some find offensive or exclusive: "minority," "homosexual," "AIDS victim" and "lesbian woman."

"There's sexism [and]... an insensitivity... to multiculturalism," said Charles Tarver, chair of the board of directors of the Multicultural AIDS Coalition in Boston.

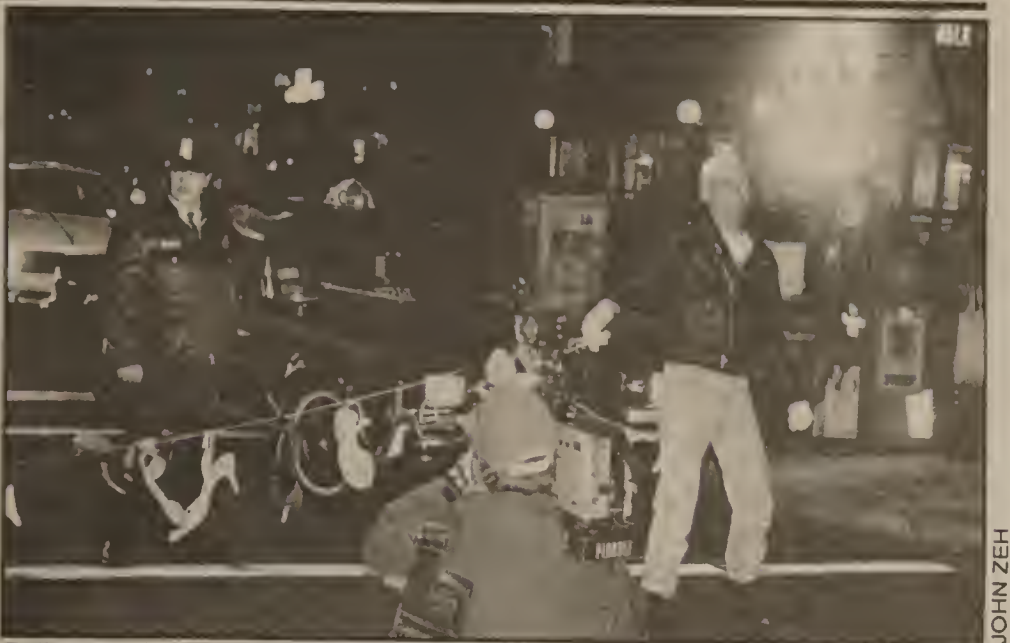
News in the *New Voice* of Houston includes the term "so-called hate crimes" in a Feb. 13 AP article on hate crimes legislation in Utah.

In recent years, the Associated Press Style Manual has restricted the use of terms such as "admitted homosexual," noting, "These words may in some contexts give the erroneous connotation of wrong doing," according to AP Corporate Communications staff-person Wendell Wood Collins.

Inaccurate reporting

Some allege the problem goes deeper than tone or language. They say AP gets the facts wrong. Freelance reporter Bruce Mirken contested the AP's version of a demonstration Mirken participated in—but did not report on—against Calif. Gov. Pete Wilson last October. The AP story, printed in *The Weekly*

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JOHN ZEH

Police attacked gay revelers last Halloween in D.C.

Activists take the streets in D.C.

WASHINGTON—A broad coalition of gay and lesbian activists staged a raucous protest March 6 against police raids on gay bars Feb. 9, anti-gay police harassment last Halloween, the police's two-year delay in implementing the hate crimes law and city government's unwillingness to curb the police and to repeal the sodomy law (see *GCN*, Vol. 19, No. 17 and No. 29-30).

After rallying outside the police headquarters in pouring rain, activists—who came from the more radical OUT!, Gay men and Lesbians Opposing Violence and Queer Nation as well as the D.C. Coalition of Black Lesbians and Gay Men and the mainstream Gay and Lesbian Activists Alliance and Gertrude Stein Democratic Club —unexpectedly took over the streets en route to the city government's District Building, where the mayor's office is located.

Chanting, "Queer rights or queer riots," several activists at the front of the march had an altercation with a police officer on a motorcycle who tried to drive them off the street, an act that speakers later assailed as continued police violence.

"We have been lied to," said Ernest Hopkins of the D.C. Coalition of Black Lesbians and Gay Men. "We have been disrespected."

Quoting a Langston Hughes poem, African American Democratic ward activist and gay rights activist Phil Pannell announced his intention to challenge city councillor Wilhelmina Rolark, who activists charge with holding up the sodomy repeal bill, in elections.

Last week, the police concluded a four-month long investigation into the officers who accosted a group of gay revelers at an annual Halloween high-heel "drag race." Two captains who ordered riot police to disperse the crowd were censured and charged with dereliction of duty—a reprimand rarely imposed on senior officers, according to police officials—while the police department admitted that sending extra police force was unnecessary, according to activists who saw a summary of the report. Mayor Sharon Pratt [Dixon] Kelly is reviewing the report.

—Carrie Wofford

NY gay Irish protest

By Dawn Schmitz

NEW YORK—The world's largest St. Patrick's Day parade did not have a lesbian and gay contingent this year, as a two-pronged legal battle waged by the Irish Lesbian and Gay Organization (ILGO) failed to gain the group's right to participate. As many as 1000 ILGO members and supporters demonstrated against the event instead of participating in it, marching along the Fifth Avenue parade route the morning of the parade March 17 and then standing on the sidelines chanting as the parade passed them.

"We wanted to do something defiant that would put parade organizers on notice, but would be relatively safe," ILGO member Eileen Clancy told *GCN*, adding that although members were extremely angry and disappointed at being excluded, ILGO is primarily a social group and there was not time to train members in civil disobedience. "The main thing for us is that we got to march down Fifth Avenue," she said.

The group had a great deal of police protection, Clancy said, adding that their presence drew anger from some onlookers and support from others. Noting that attendance for the parade was down from almost two million in previous years to less than 400,000, according to police estimates, Clancy said, "I think generally people were disgusted.... We know that [parade organizers] have been exposed as bigots."

ILGO took the case to both the city's Commission on Human Rights and to a federal court, seeking a ruling that would have ordered the parade organizers to allow ILGO to march under its own banner. However, neither judge granted the group's wishes.

A judge for the Human Rights Commission ruled March 13 that discrimination against ILGO by the parade's organizers, the Ancient Order of Hibernians (AOH), was allowed. According to Judge Rosemarie Maldonado, the AOH—which said one purpose of the parade was to honor Roman Catholicism—had a right to exclude the gay and lesbian group under the First Amendment's guarantee of freedom of association without government intervention.

Clancy said the idea that the parade was a Catholic event was manufactured and was never mentioned before the case went to the

commission. "There are tens of thousands of non-Catholic and non-Irish participants every year," she said. The judge's ruling serves as a recommendation to the board of commissioners and ILGO plans to prepare additional briefs for the commissioners. Clancy said the appeal process will take several months, but the group hopes to gain a legal victory in time for next year's parade.

In the federal case, a judge ruled March 16 that the AOH was justified in excluding ILGO from the parade, but his ruling was not based on the First Amendment. Judge Pierre N. Leval ruled that ILGO was too far down on the waiting list of groups seeking participation in the parade to be considered.

However, Dave O'Connor, a member of ILGO/Boston who is familiar with the New York case and demonstrated on March 17, said the waiting list problem was never mentioned until the case went to court. Clancy agreed, saying the waiting list issue "is completely bogus." ILGO plans to appeal the federal decision, she said.

Sarah Wunsch, an attorney with the Civil Liberties Union of Massachusetts who helped argue successfully for the right of a gay and lesbian group to march in Boston's St. Patrick's Day Parade [see related story, page 1], said the crucial difference between the two cases is that the Boston parade receives city money and is city-sponsored while the New York parade is not. The New York Civil Liberties Union filed a friend-of-the-court brief in support of the AOH's efforts to exclude ILGO from the parade.

Lawyers for ILGO argued that the parade is primarily a secular event. Mayor David Dinkins—who was pelted with beer cans and anti-gay epithets as he marched with an unofficial ILGO contingent in last year's parade—did not march in the parade this year to protest ILGO's exclusion.

Inspired by ILGO and the Boston group, a gay and lesbian group in Cork, Ireland participated for the first time in the St. Patrick's Day parade in that city March 17, with no resistance from parade officials. The group—whose members demonstrated that "we are everywhere" by dressing in various occupational costumes—won a prize for the best new entry in the parade, Clancy said.

—filed from Boston

Gay Community News

Gay Community News is produced by a collective dedicated to providing coverage of events and news in the interest of gay and lesbian liberation. The collective consists of a paid staff of ten, a general membership of volunteers, and a board of directors elected by the membership.

Opinions reflected in "editorials" represent the views of the paid staff collective. Signed letters and columns represent the views and opinions of the authors only. We encourage all readers to send us comments, criticism, and information, and to volunteer and become members.

The GCN Collective in alphabetical order by primary title/function

* Indicates member of paid staff collective

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Our stake in lesbian journalist's free speech fight

By Merle Woo

Two months before citizens in Tacoma, Wash., voted for a second time to reject anti-discrimination protections for lesbians and gay men, a leader of that gay rights campaign learned first-hand why such a law was needed in the Northwest city.

Sandy Nelson was an award-winning education reporter at the *Tacoma Morning News Tribune*, one of Washington's largest dailies. In her off-hours, she was a political organizer, actively working to improve life for women, people of color, lesbians and gay men. She was also a political radical and founder of Tacoma Radical Women.

In September 1990, *MNT* management transferred Nelson from writing to a swing-shift copy editing job. Nelson was told her byline would disappear from the paper until she agreed to cease all of her off-duty political activism.

MNT management justified Nelson's exile by saying her political activism compromised the newspaper's "appearance of objectivity." Individuals must surrender some of their constitutional rights when they become reporters, *MNT* managers said.

Nelson argued that journalists can—and do—exercise basic democratic rights as citizens and still write fair and balanced news, as she had for eight years at the *MNT* and three years at the *Daily World* in Aberdeen, Wash., without a single complaint from management.

Nelson's ongoing fight for reinstatement with full political rights has won her numerous allies and captured the attention of national media. The 35-year-old socialist feminist was a keynote speaker at Seattle's

1991 Lesbian/Gay Pride March and will speak on a panel at the OutWrite '92 conference in Boston on March 20-22.

Labor backs Nelson

At the time of her transfer, Nelson's union—the Pacific Northwest Newspaper Guild Local 82—protested to the National Labor Relations Board on behalf of the union activist and former executive board member. The Guild argued that *MNT* management had committed an unfair labor practice by unilaterally imposing a conduct code subject to collective bargaining. The Guild argued management's so-called "ethics" code seriously infringed on the off-duty political and personal freedoms of newsroom workers.

The increasingly anti-labor federal agency refused to issue a complaint and rejected two appeals of its decision in early 1991. In August 1991, the Tacoma Guild was narrowly decertified, capping a five-year union-busting campaign orchestrated by *MNT* management.

Despite a subsequent leadership change in the newspaper's top ranks, *MNT* management continues to spurn community appeals for Nelson's reinstatement. The newspaper has received petitions signed by more than 6000 people and letters from labor activists, including the Washington Education Association president, school board members, state school officials, and leaders of the Hispanic, American Indian, African American and gay communities.

The real danger

Newspaper readers are standing by Nelson because they value reporters who understand the issues that impact their lives. But to the

news industry, Nelson is a wrench in the media machine driven by advertising and the hunger for profits, which determine how—and what—news is presented.

Reporters like Nelson are dangerous to media moguls because they expose the corporate media's standard of "objectivity" as a double standard that is applied unevenly against women, people of color, radicals, lesbians and gay men. Journalists whose color, sex, sexuality, or political ideology differs from the straight, white, male "mainstream" are presumed to be inherently biased and incapable of fair reporting. And it is these journalists—a minority in the corporate media—who must fight for basic human rights off the job if they hope to survive on the job.

As Nelson has said, media management is using an ethical issue to muddy the waters as it tries to impose round-the-clock control of journalists' lives.

We all have a stake in the fight being waged by Nelson and other journalists who find themselves caught in this modern witch-hunt. We can all help Nelson win First Amendment rights for reporters by donating money to help defray legal expenses, persuading organizations and individuals to endorse her case and writing the *MNT* to protest Nelson's ongoing exile.

Donations and endorsements can be sent to the Sandy Nelson Defense Committee at 1112 North K St., Tacoma, WA 98403. Speaking engagements and interviews can be arranged by calling (206) 761-1033.

MNT publisher Kelso Gillenwater can be reached by writing P.O. Box 11000, Tacoma, WA 98411 or calling (206) 597-8511.

Justice is a gay issue

By Ed Hunt and Tess Ewing

In some quarters of our community, they're screaming as loud as they can to drown out lesbian and gay voices who support the Miller products boycott and the Teamsters Union, Local 122, in its battle for justice with their employer, Burke Distributing.

We support this boycott. There's good reason to. As labor activists, as gay people, the issue is justice. Burke has hired West Coast Industrial Relations (whose reason for existence is to bust unions) to renegotiate the terms of Teamsters' working conditions.

Burke was attempting to get rid of certain safety protections, and cut medical and retirement benefits which could be used against HIV-positive workers as well as workers with other ailments. This was unacceptable to the Teamsters. Rather than being cornered into a strike, the union decided to ask for support from various places, including the gay community. The only reason that Burke agreed to Teamster demands for a non-discrimination clause based on sexual orientation, as well as domestic partner bereavement benefits, was due to publicity and support for the boycott in the gay community. That's a victory for the Teamsters and for the lesbian and gay community.

It was a historic event of sorts that the Teamsters approached and asked for the support of GALLAN (Gay and Lesbian Labor Activists Network) and other leaders and activists in the lesbian/gay community. We in GALLAN are hopeful this boycott is the first step in an ongoing process of cooperation which will be mutually beneficial for both the labor and gay and lesbian communities.

Once we gave our support for the Miller boycott, we assisted Local 122 in garnering

support within the community. The Teamsters placed ads in community papers. Finally, a few weeks ago, Teamsters and GALLAN members leafletted a number of bars. We asked that patrons not buy Miller products.

Then the rumor-mongering began. Reaction was swift and negative from a few bar owners (who were not targets of the boycott). They condemned the boycott. Teamsters were accused via the rumor mill of intimidating bar patrons.

GALLAN members were also out there leafletting, and we can positively state that *no* Teamsters in any way attempted to intimidate any patrons or to discourage or prevent anybody from entering bars. Whose interests would have been served by Teamsters alienating anyone in the gay community??

What is most disturbing is that these rumors were presented as fact in two gay publications—*IN* and *Bay Windows*.

In the case of *IN*, this was no surprise. *IN* is a bar paper, financed almost exclusively by the area bars. Not likely to express an independent position. But *Bay Windows* likes to call itself a "community paper." Not only does *Bay Windows* ferociously and misleadingly attack the boycott, but it goes on to instruct the community to teach boycott activists—and mentions GALLAN by name—a lesson.

What lesson? That gays and lesbians should not support unions except insofar as those unions are fighting for explicitly gay demands? Do we support justice only for gays?

Our position is simple: we support justice on the job (and elsewhere), including the democratic right of workers to bargain collectively—whether one is gay or straight. It

seems that *Bay Windows* does not.

Neither *IN* nor *Bay Windows* seem to understand that the gay and lesbian community, which they claim to speak for, is made up largely of working people. There are few if any of us who have not, at some point in our working lives, experienced some form of mistreatment from an employer. We think there's plenty of sympathy in the lesbian/gay community for the Miller boycott.

On the other hand, we think that perpetuating stereotypes of "burly Teamsters" (*BW*) and of "straight unions" (*IN*) smacks of the same sort of bigotry that we as gay people fight against every day of our lives. Not only do these phrases reflect a deep-seated anti-working class prejudice, but they also make us—gay and lesbian unionists—invisible. We are used to being invisible to straights; we do not appreciate this sort of treatment coming from our gay brothers. For your information, there are plenty of queer Teamsters out there, as there are gays and lesbians throughout the supposedly "straight" unions. We are everywhere, remember??

As for Burke and their good intentions. They are no dummies. They know a good investment when they see one. We are glad that they have given the softball league money in the past, and hope they will do so again. But let's be clear about which way the dollars flow. The donations that Burke makes to the league and other ventures is pocket change compared to the income derived from alcohol sales in all the gay bars in town.

Boycott Miller Products. It's the GAY thing to do.

Ed Hunt and Tess Ewing are members of GALLAN.

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Assoc. Press

Continued from page 3

News (TWN) of Miami, contained one brief account from a protestor, and many paragraphs of the Los Angeles Police Department's version of the events.

AP asserted that "protesters... hurled rocks and debris and pushed police horses," initiated a confrontation with police and were arrested for blocking traffic.

Mirken claimed in a letter printed Dec. 11 in *TWN*, "a grand total of one bottle was thrown, after police swinging batons and others on horseback charged into a crowd of protesters who were sitting down.... Nobody blocked traffic. The entire protest took place on the wide median strip in front of [a hotel] and on the sidewalk."

The AP version also claimed "one demonstrator scuffled with a security guard," while Mirken explained that the demonstrator was blind and the guard who "roughed [the man] up" was later fired for the incident.

Mirken called the AP story "a classic example of why gay and lesbian publications should never use wire-service copy... without verifying its accuracy with sources from our community.... If we're going to simply take the word of the non-gay media, what is the point in even having a gay and lesbian press?" he asks.

Important news ignored

Bray also notes the AP's omission of important news, such as the gay rodeo and gay games, the NGLTF meeting with Bush's campaign chair, the breakthrough in lesbian and gay activism in the former Soviet Union and gay angles on events such as Valentine's Day.

Freelance writer Cliff O'Neill notes that the AP wire service is only as good as each local bureau, since "wire services regurgitate local daily papers. [It's] not necessarily the bias of AP, but the bias of [a small town]."

"[Editors] like John Mandes are convinced they're getting this wonderful national coverage," Wockner said. "They're getting marvelous coverage from San Francisco and nothing from Chicago." Wockner says the *Advocate* "never ever [has] a story from Illinois" in their newsbriefs because the Illinois AP bureau ignores gay news.

While San Francisco's bureau "is excellent on our stuff," Wockner says the Los Angeles bureau "is horrible" and "other AP bureaus either refuse to cover gay news at all—like Chicago—or... they have forgotten... or haven't noticed we exist yet." Wockner cited the Michigan, Ohio, Alaska and Kentucky AP bureaus, among several.

The color of news

The American Indian AIDS Institute's Hanson is especially concerned about what he sees as a practice at the Associated Press of ignoring Native Americans when reporting on people of color. "We are invisible, basically," he said. "Here in San Francisco, we're a little better—but not much—in terms of having acknowledgment from the gay press" for Native Americans.

But others question whether the gay press is any better: "[AP] would be oblivious to [Native Americans], but that's also true of gay and lesbian papers now," asserted Barbara Cameron, who is also a co-founder of Gay American Indians. "The affirmative action policies for gay and lesbian newspapers are pretty dismal."

"Because the gay press does such a poor job of covering people of color—with a few notable exceptions—AP does just as well" agreed Phill Wilson, the founder and head of the Black Gay and Lesbian Leadership Forum. Very few gay papers carried coverage of the Black Gay and Lesbian Leadership Conference in Oakland Feb. 13-17 (see *GCN*, Vol. 19, No. 31-32), he said, while AP's story was carried by a few non-gay newspapers, as well as electronic coverage, such as Black Entertainment Television.

Bias against women, demonstrators

When New Jersey Gov. Jim Florio signed the nation's fifth gay rights law on Jan. 19, many gay and lesbian newspapers carried the short (eleven paragraph) AP story on their front page.

The two co-chairs of the coalition that lobbied for that law complained that AP used "bias against women" in picking from the press release a quote only from the male co-chair, Eric McKinley, and not the female co-chair, Janet Calkins. "It was a slap in the face," said Calkins. "We did work as a team," McKinley added. "We were equals." Although McKinley believes, "Gay coverage would have covered that better," Calkins cautioned, "Gay... male reporters" might have had similar bias.

Barbara Cameron, too, worries about "stories about lesbians, which hardly get much coverage to begin with. The few stories that are there I would think should be covered from the community."

Calkins and McKinley were also con-

cerned that the AP took McKinley's quote, "Lobbying and education, not demonstration, were the keystones to the campaign's success," out of the context of a coalition that included demonstrators. Calkins told *GCN*, "That [strategy] was very, very planned.... Members of ACT UP and Queer Nation agreed."

Writers and activists also charge AP consistently undercounts lesbian and gay events. Wockner noted that the AP reported only 200,000 participants in the 1987 National March on Washington for Lesbian and Gay Rights, when 650,000 marched—as the U.S. Park Service Police finally admitted.

PWAs lose

"AP doesn't cover AIDS stories that specifically impact gay people as efficiently and effectively as gay reporters would," said Phill Wilson, who also works as the AIDS Coordinator for the County of Los Angeles.

Referring to AP's style of giving brief stories or bullets that offer the highlight of the news, Kessler said, "AP often doesn't give a lot of the facts or background.... When we're talking about AIDS, it's important to get behind what went into the policy decisions."

AP coverage of a demonstration at Astra Pharmaceuticals over the price of foscarnet Jan. 27 (see *GCN*, Vol. 19, No. 28) focused on the local police claim that CBS' *60 Minutes* had interfered with the law by attaching wire taps to the demonstrators.

"It's safe to expect a lesbian or gay reporter to understand the real issue—it was about people with AIDS and their lives—to feel some immediate connection to that," asserted ACT UP/Boston's Stephen Skuce, who participated in the demonstration. "A faceless news organization lose[s] sight of that."

Selling the news

Mandy Carter, the director of the North Carolina Lesbian and Gay Political Action Committee, questions who at AP defines "what's a story and not a story?" and whether news of interest to progressive gay and lesbian activists will make the AP's "top 10" model of choosing the most popular news.

Mainstream coverage of lesbian and gay news in the South is often limited to Atlanta, Carter says, unless it relates to Sen. Jesse Helms (R-N.C.).

Les Hanson also questioned the packaging of news at AP. He finds fault with "[AP's] sensationalism," and suggests AP is more likely to report on HIV transmission through mosquitoes "than [on] a traditional healers' conference support for [people with] HIV."

AIDS Action Committee's Kessler agreed that AP stories in mainstream dailies on the weekends "tend to have a sensationalized headline and tend to be not flushed out enough.... [The stories are] portrayed as either a breakthrough drug or someone arrested in some city for spitting at a cop. Nowhere in that [AP] story would it say, 'To date, AIDS is not transmitted [through saliva].' But if someone gets arrested for spitting on a Thursday, some [daily reporter] will say, 'Let's find out what AAC thinks,' or [will somehow] offset the one-sided opinion at AP."

"The truth of the matter is that media is a business," suggested Elias Guerrero of ACT UP/NY. "The reporter for AP... is not only selling his story, he's selling his company [for] increased visibility. [The AP byline] is like a logo."

Kessler said he would rather see lesbian and gay papers "flush out previously published AP stories [or offer] a critique."

Impact on writers

"I'm looking to get out of the business," said freelancer O'Neill, who was the widely-published gay Capitol Hill reporter for the past three years. "Using AP is cheaper than using my stuff," he says. At the height of his success, O'Neill's news coverage was carried by 22 newspapers. Now, only 13 use occasional pieces.

Editors have told O'Neill they chose the wire service because of financial constraints, "including [one time] when I was one of three reporters [present] and no wire service reporter was there at all. That was upsetting. That was definitely one factor in making my decision to... find other work."

"How can I compete?" with AP's prices, Wockner asks. *PGN*, which Wockner calls "the biggest offender" in replacing queer reporters with AP, bought 131 articles from Wockner in 1990, 107 in 1991, and four in 1992. *Bay Windows* dropped Wockner completely for AP, "the perfect example of what happens when an editor who doesn't quite understand the complexity of his decision, gets his hands on AP."

"I don't give a shit who writes news for us," explained Mandes, whose background includes eight years as a staff writer at four mainstream daily newspapers and a stint as a National Public Radio affiliate reporter.

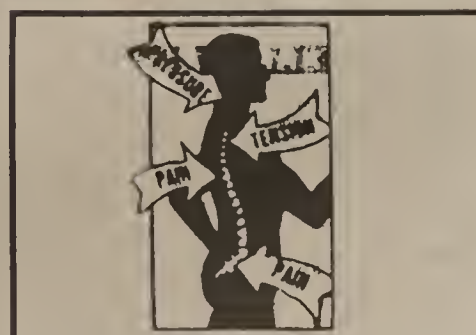
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Assoc. Press

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"We're talking about the reporting of facts. Does the reporting of facts have to be reported by a gay [man] or lesbian?" he asked.

Epperly agreed, "The gay rights law works both ways. To say a straight reporter can't cover gay issues is an incredible political mistake."

One reporter, Julie Brienza, who was fired from UPI in April of 1990 "for writing a piece for the [Washington] Blade and being a lesbian," concurred. Writing for the *Blade* and the mainstream wires "just doesn't feel like it's all that much different... except... you don't have to put in the perspective... of why [gay rights] was important."

Unskilled writers?

"The gay press has to understand it's time to grow up," Mandes asserts. "There was a time when the gay and lesbian community was so hungry to have anything about it reported, that standards of journalis[ti]c accuracy and quality writing [were lost]. Unfortunately, some folks think because they're queer [they can write]."

"The wires tend to be inaccurate," admitted the *Advocate's* Gessen, "but gay reporters tend to be far more inaccurate."

Epperly agreed, pointing to one free-lancer's coverage of a gay rights parade, which was "completely biased, totally unfocused" and "laden with jargon." Epperly added, "Sometimes it's... helpful to have reporters not from the community they cover. We all carry a little baggage."

"It's just obnoxious to say that because we work for a gay paper, we forgot how to write a fair and balanced story," countered Wockner, who worked for years in mainstream journalism after receiving a bachelors degree in journalism in 1979.

Objectivity?

Writers and editors also clash over the need for—and indeed the existence of—journalistic objectivity.

"We shouldn't be coming from a perspective of activists when we work for newspapers. [The now-defunct New York magazine] *OutWeek* pandered to the activists," Epperly asserts. "People dismiss [the newspaper of the New Alliance Party]... but we're not willing to apply" that standard to the gay community, he said.

Others proudly claim an activist background to news reporting, including Tommi Aviccolli-Mecca. Aviccolli-Mecca, who worked for *PGN* for nine years as a reporter and editor before Mandes, asserted, "No one is objective. It's unfortunate that we buy into the myth the straight press puts out that they're objective.... Instead of objective, our press needs to be striving for balance, fairness."

"Nothing about the AP or UPI stories is objective," asserted Donna Minkowitz a lesbian and a reporter for the *Village Voice*. "Decisions from what gets on the front page to who is a more credible source are decisions that are conditioned by [one's] point of view," she says, pointing to reporters in the Gulf War who used the word, 'we,' when they meant the U.S. military, or said, "'Our bombing this evening was spectacular.'"

"I was trained as a journalist so I know there's no such thing as objective," Jewelle Gomez, a lesbian writer and progressive activist who attended Columbia University's journalism school, said. "Objective is always used as a cloak for the mainstream viewpoint."

Barbara Smith, writer and founder/editor at Kitchen Table: Women of Color Press, added, "There's such an illusion in this society that if you're dominating, you're not advocating a point of view. It's just like in literature—the idea that if you read nothing but white male literature, you're reading objective, unbiased literature. Of course it doesn't take into account that they have inherent biases in them.... They're advocating [corporate capitalism]."

"The state of the activist press—especially in New York and around HIV issues—is still somewhat fragile and developing. Is [seeking objectivity] really useful [and] necessary at this stage?" for the gay press, asked Elias Guerrero of ACT UP/NY. "It might be a cover for bias, for not dealing with [HIV], for keeping the issue buried. Who is most of the press reporting to? Conservative readers?"

Fostering queer writers

Wockner acknowledges that "the gay press is having a lot of trouble with the recession, [and] the death of phone sex," which accounted for significant advertising revenue in most papers.

"All too often we don't think of the economic issue of people who work in alternative types of things," Aviccolli Mecca said. "To suddenly cut off that amount of money jeopardizes the future of queer journalists."

"[Dropping gay reporters for AP] is kind

of like shopping at chain bookstores instead of at our community booksotes," asserted Cameron.

"Our institutions need to have a commitment to the individuals who support it," agrees Jewelle Gomez. "In the long run we'd like to see lesbian and gay journalists who are working in AP and shifting the perspective. They need to take on the skills and learn their connection to their community and learn how to broaden the mainstream's perspective. They can't learn that in the mainstream." □

Pride

Continued from page 1

group.

The juxtaposition continued throughout the parade route. One block beyond where the group endured one of several stink bombs hurled in its direction, a child appeared from the crowd and silently handed green carnations to several of the marchers.

One of the more curious incidents happened near the beginning of the parade, when a man marching alone just ahead of GLIB suddenly stopped and dropped his pants in front of the group, bringing the parade to a standstill for a few moments. The man, who was quickly escorted off the parade route by the police, was carrying a sign reading "Choose Life."

Several parade onlookers native to South Boston, the largely Irish-American neighborhood where the parade takes place each year, said that the anti-gay sentiment being expressed did not represent the views of all South Boston residents. "We're glad they're coming through," said Connie Desmond, who has lived in South Boston for three years. "We want to show our support."

Another South Boston resident, Steve Galante, told *GCN* that although GLIB faced a great deal of vocal opposition, he and many others had been "cheering them on." Galante said the group deserved support because "this parade shouldn't be private. Any parade shouldn't be private," adding, "There's a lot of gays here [in South Boston] and they're all in the closet."

A group of teenage boys who followed the GLIB contingent the entire length of the route, yelling homophobic remarks and making insulting gestures, became engaged in a shouting match with a woman who told them, "They [GLIB] have a right to be here!" The woman, Beverly Wilkins, told reporters, "I want to make it perfectly clear that they [the teenagers] do not represent South Boston.... I feel personally that everyone has a First Amendment right to march."

At times reporters and photographers outnumbered the marchers two to one. Many parade onlookers expressed more distaste for the media attention focused on their neighborhood than for the gay and lesbian marchers.

"You guys make a big hype out of all this," Paul Barrett of South Boston told *GCN*. "There's too much media attention.... What's the point?" Then, turning his back on the marchers, Barrett said, "This is what I think of this."

Most of the marchers continued waving to the crowd throughout the march, wishing onlookers a happy St. Patrick's Day. One member of the group, Tim Daley, said later that he held his smile for the duration of the parade because, "There was no way in hell they were going to break my spirit."

Constitutional right to march

GLIB's founders, Barbra Kay, Ellie Rudolph and Cindy Toombs, said that one of the group's original purposes was to support members of New York's Irish Lesbian and Gay Organization (ILGO), who fought to be included as a group in that city's St. Patrick's Day parade. Ironically, GLIB's later goal—to march in Boston's parade—was achieved, while members of ILGO in New York were unsuccessful in their attempts at inclusion. [See story, page 3].

GLIB won the right to march in Boston's parade March 11 when Massachusetts Superior Court Judge Hiller Zobel ordered the parade organizers, the South Boston Allied War Veterans Council, to allow GLIB to march based upon the group's constitutional right to freedom of expression. Crucial to the decision was the finding that the parade is a city-sponsored event.

The parade is officially titled the City of Boston Evacuation Day/St. Patrick's Day Parade, in celebration of the day in 1776 when Boston residents drove the British from the city, as well as in commemoration of Ireland's patron saint. The city provides \$8000 to hire marching bands for the event and offers the services of city employees in organizing it. This year, the parade attracted 600,000 spectators and more than 100,000 participants, according to police estimates.

Attorneys for the Veteran's Council argued that GLIB was a front for Queer Nation, and

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Interview conducted
by Wickie Stamps

In her writing, OutWrite
'92 keynote speaker
Dorothy Allison

explores the complexities of
being a "cross-eyed work-
ing-class lesbian, addicted to
violence, language and
hope." Her three book titles
offer even more clues as to
where Dorothy is coming
from. She has published a
collection of short stories
called *Trash* (Firebrand) and
a book of poetry called *The
Women Who Hate Me* (reli-
sued by Firebrand). Her new
novel is called *Bastard Out
of Carolina* (Dutton). Perhaps
all of this helps explain why
Dorothy has long been
referred to as an "outlaw" in
both the literary world and in
the lesbian and gay commu-
nity. I talked to her via tele-
phone while she was visiting
New York City.

Wickie Stamps: Why do you write?

Dorothy Allison: I write to save my life.
I've never been able to live without writing.
There is nothing else that I can do that is the
same. I have been a political activist for 20
years, but writing gives me a way to shape
reality directly, to tell stories I need to tell
and have that immediate story in front of me.
Political work and organizing takes so much
endurance and so long to have an effect, so
writing gives me the immediacy that I need.

Are you ever torn between writing and
your political work?

No, the only thing I am ever torn about is
that I do not have enough time. That's the
problem. If there was enough time and you
had enough money or at least a base income,
then you would do everything and probably
just kill yourself even faster. But the difficul-
ty is that you have to have a certain amount
of time devoted to earning your rent and
staying healthy and then a certain amount of
time to be in the world. It always seems to
me that what is missing in my life is sleep.

Also, I am 42 years old and I am not as
sturdy as I used to be. I used to be able to
work all day at a day job, go to meetings, go
home and take a two-hour nap and then write
all night. I did that forever and it ruined my
health. I sometimes say that you can tell an
old organizer because we have these perma-
nent bags under our eyes and we just don't
have the endurance we used to have.

If you had enough time, what would your
life be like?

Bottom line, I have organized my life so that
I can do most of the things I want to do, such
as teaching, which I really love. At this point
I teach writing and I only go into the univer-
sity when they more or less agree to leave me
alone and let me teach what I want.

I have discovered that teaching is vitally
important to me. It is not organizing nor is it
direct activism like stuffing envelopes. I
think most of my organizing was stuffing
envelopes. There is just so much that I see in
the world that people just don't know, and
writing is one of the ways to give people the
information they don't have.

The theme of the OutWrite '92 conference
is "Survival." What does your writing
have to do with survival?

That is a complicated question. There are two
different things. First of all, I am really seri-
ous when I say I could not live without my
writing. I could not keep myself functional.
Writing balances my life for me and makes
my life worth while.



DOROTHY ALLISON

*On writing in order to survive, the outlaw
image and the importance of sexual writing*

But the other thing is the nature of what I
write about: the survival of a world that, to a
large extent, people pretend does not exist. A
lot of the writing I do comes out of one of
two things. Either I write about the family I
grew up in, which was among the enormous
working poor—and I am not saying the
working-class but the working poor—in the
South. They were the discards of society—
the ones that make it possible for all the other
people in this society to own those mills and
have their cash—which were basically my
mother, her sister, my uncles and cousins.
Most of those people are dead, so when I
write about them, it is almost a way to keep
them alive in the world and, even more
importantly, is to keep my idea of who they
are and how important they are alive. There
is this enormous pretense in this country that
the poor do not exist, or if people know they
exist, they see them as stereotypical shadows,
kind of dangerous and contemptible, who
live in the background. A lot of the writing I
do is to make those people so real that even if
people don't love them they way I love them,
people will at least not be able to forget them
or dismiss them.

The other writing I do is very deliberately
provocative sexual writing. I do this because
I want that in the world, too, in the way that I
see it.

Why is it important to have the provoca-
tive, sexual writing in the world?

Honey, ain't you looked around lately?
Mostly because this is another thing that is
deliberately made invisible. I think sex is
invisible. Is there a verb for "invisibiliza-
tion?" They want to pretend that it doesn't
exist or they want to make it something that
it isn't. Now, there is the stuff like the NEA
and Jesse Helms who want to silence us com-
pletely or more complicated stuff like people
who share our politics but who don't see sex-
uality as a priority or the right to sexuality as
a priority. Or they want to see it in only the
very clean, gossamer images. There are a lot
of lesbian and gay activists and a lot of femi-
nists who just are really uncomfortable with

raw sexuality, and they never seem to realize
that that uncomfortableness not only reflects
their class background, which they are not
looking at, but it reflects a really deep
assumption about the inappropriateness of
powerful, sexual impulses.

Some people have called you an outlaw
and your writing outlaw writing. What do
you think?

Oh hell, I'm a dyke, I love being called an
outlaw. But it's absurd. It's like calling me a
"New Narrative" writer. I want to say,
"Have you read what I write?" I have this
reputation, which largely is the result of hav-
ing been a promiscuous lesbian for 25 years.
But my writing is very traditional narrative
stories. My sexual writing—I do not use the
words "erotica" or "pornography"—tends to
be very beautiful. I think of outlaw writing as
being writing that I admire but I don't actual-
ly do that much. If I am an outlaw, honey,
these people have not been reading the right
stuff!

Why are you calling your writing sexual
and not erotic or pornographic?

Oh, because it is such a boring argument.

What is a boring argument?

Well, the argument about pornography and
erotica. I mean, I am 42 years old and I went
through all that shit of women telling me that
women don't write pornography. "Women
should write erotica." And they never
thought about the fact that what you are talk-
ing about is a class distinction in writing.
Pornography is that dirty stuff, that lower-
class, trashy stuff and erotica is that cleaned
up, that reason-to-be-there stuff. And of
course erotica has redeeming social value
and that is really bullshit especially since it's
all about the perception of the observer. I can
give the same piece to four different people
and they will all call it something different,
and one of them is sure to call it "outlaw
writing." It is such a subjective judgment

and such a class-bound judgment that I find it
contemptible.

I know that in your poetry, especially your
collection *The Women Who Hate Me*, that
you talk a lot about being an outsider in
the lesbian community. Can you talk
about that theme of being an outsider?
Does that still come up in your work?

Every lesbian knows that we are all outlaws
and we are all outsiders. Any queer that
doesn't know that we are on the edge of soci-
ety hasn't looked lately. It's like that distinc-
tion between erotica and pornography; it is
about your subjective perception of where
you are. And I understand that there are a lot
of lesbians and gay men who really don't feel
that they are on the edge who feel like they
are part of the mainstream and quote,
unquote "normal." And I suppose that in
some ways that is actually true. I have met
some Republican queers.

But the reality is that we are always out-
side the essential definition of what this soci-
ety wants itself to be. And if you don't know
that, then you have given away the one
defense you have against being made invis-
ible, because you will cooperate if you don't
know that you are on the outside. A part of
my sexuality is fascinated with being outside
of what everyone else approves of and being
in resistance to the acceptable, traditional
definition of how people are supposed to live
their lives.

Your new novel is being published
through a mainstream house. Are you
becoming what people refer to as a cross-
over writer?

That is such a contemptible term.

Why?

Because I am already where I want to be and
there ain't nothing to cross.

Will you be more of an outsider since you
will be moving in a broader circle than the
gay and lesbian community?

Yeah, but I ain't changed none. I am still
doing the work that I have been doing all
along. I am a little better as a writer than I
was 10 years ago, but I am not writing about
anything essentially different. I am just older,
I have been kicked around a little more, I
know a few more things and have worked a
bit harder, so my writing is better.

People shouldn't get confused about this
outsider stuff. First of all, we really are out-
side the acceptable definition of what society
wants to see itself as. We really *are* outsiders
and that gives us a perspective and a vision
that mainstream society really lacks.
Sometimes people in mainstream society are
almost willing to notice that our perspective
is really valuable and that we can show them
things about themselves that they have never
noticed or have no clue about. They love us
for what we can show them about their sexu-
ality. Just go talk to any straight girl and you
will very quickly find out that you are an out-
sider, and she wants to hear everything you
have learned as an outsider. Now this is real.

Beside this is another point: I also have a
romantic fascination with being the outsider.
My girlfriend and I joke a whole lot about it
because it is one of the defenses that you
develop when you are pushed outside. You
begin to value being an outsider, and you see
it as a noble and powerful choice to take that
outside position and say, "You think I'm not
like you? Well, you are damn right I am not
like you."

But you have to keep clear what they do to
you and what we choose. Way back in 1982,
Betty Dodson and a bunch of us at the
Lesbian Sex Mafia did a poster for the Speak
Out on Sexuality that was bannered "Outlaw
Women." We all dressed up in our most out-
rageous fetish dress and glared into the cam-
era lens. There is this image of all these
women—god help my large ass, I think I was
half naked—and we bannered it that way.
We got all kinds of shit from people for real-
ly different reasons.

People were upset that we used that title of
"outlaw women." They said, "How can you
call yourself that? You should realize that
you are the mainstream." That's that "queer
acceptability" thing that people do.

Then there were they people who said,
"You aren't really outlaws, you are not good
enough to be an outlaw." I don't know what
these people expected us to do, cut our nip-
ples off and spray blood on the camera lens?
But there is a constant tension in the queer

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MELVIN DIXON

On the writer's responsibility to reflect the community's diversity, "enticing the reader into your erotic world" and "putting condoms on our pens"



ROBERT GIARD

Interview conducted by Phil Harper

utWrite '92 keynote speaker Melvin Dixon's published works over the last decade have won him both a dedicated following and critical acclaim.

Following 1989's warmly received *Trouble the Water*, Dixon's second novel, *Vanishing Rooms* was published last year by E. P. Dutton. Additionally, Dixon has authored volumes of poetry (*Change of Territory*, 1983) and literary criticism (*Ride Out the Wilderness: Geography and Identity in Afro-American Literature*, 1987). Selections of his work have appeared in a wide range of publications, including the two anthologies of black gay writing, *In the Life* and *Brother to Brother*, the *Breaking Ice* collection of African-American literature, and *Poets for Life: 76 Poets Respond to AIDS*.

Phil Harper: I'm scheduled to moderate an OutWrite conference panel on lesbian and gay literature and multiculturalism, so I've been thinking lately about cultural categories, their functions, their usefulness. Do you think that the category of lesbian and gay literature is a useful one?

Melvin Dixon: I think it's a very useful and important category, because lesbian and gay writers are writing about a particular experience that requires attention. And to the extent that readers and writers and publishers are encouraged to explore that experience, then those writers will make a major contribution to American letters. But as long as those writers are hushed, then you have less of a multicultural environment, and the overall environment becomes less interesting. I mean, can you imagine reading about straight white people for the rest of your life?

Well, actually, I can, but it isn't too appealing!

That's right, we can imagine it because it's what has traditionally been promoted as culture. But the point is that we no longer have to accept that, to accept the assumption that the experiences of those people are the norm.

Do you think that the audience for black lesbian and gay writers—or specifically for black gay male writers—is more limited than it is for white gay men?

I wouldn't say "limited," because that's the word that publishers use to reject our work. I

would say that white readers are resistant to accepting the fact that universality might emerge out of the discussion of a particular racial experience. Especially white gay men, who are so, so . . . what is the term?—so *fragile*—the white ego is so fragile; it has to be stroked all the time. They get scared if they have to make any effort to connect with anyone else's experiences, they suddenly feel, "Oh no, this is so radical!"

That reminds me of what Robert Brustein of the American Repertory Theater said about August Wilson's drama—that it is too "limited" to the experiences of African-Americans to have a profound significance.

Yes. The sort of "literature appreciation" training we get in this culture teaches us to value and identify with Eurocentric work, no matter how difficult it is, in reality. I mean, think about James Joyce's *Portrait of the Artist as a Young Man*, and how few of us are really equipped to understand it, because it is so specific to an Irish cultural context. And yet, we freely enter into it and voice an appreciation for it because the culture validates that work. Now, come upon a work by a black author—say, Chinua Achebe's *Things Fall Apart*—and people start throwing up all these barriers, declaring, "I don't understand this!"

And it isn't just race or cultural difference that works this way. I was at Glad Day Book Shop once doing a book signing for *Vanishing Rooms*, and this queen came up to me and asked [mocking the tone], "Is this

book violent? Because I can't read anything with too much violence in it." He was creating reasons for not becoming interested in the work, for being resistant to it. I think most readers are resistant, and it's the job of the writer to break down that resistance. We don't want to know the unknown, unless we have a guide to lead us there. Of course, once we're there, we're very reluctant to come back.

Do you think people allow sexuality to function as a barrier in the same way?

Definitely. How to talk about sex is a challenge for all writers, but especially for gay writers. And even gay readers are resistant to seeing sexuality depicted in literature.

Really?

Yes, I mean you basically have to entice your reader into your erotic world. For instance, if you're going to talk about anal sex—*Last Tango in Paris*: how many of us were scandalized when he started fucking that girl, and with butter! But the film set up a context that made that very inviting. I can't think of too many novels—gay or straight—that do as good a job as that film does of enticing people into a particular erotic world.

What difference has AIDS made for you in your writing?

I'm trying to work as fast as I can!

Yes, it certainly provides a sense of urgency! But do you think it's had an effect on the subject matter of your work. I mean, one of the things I noticed—one of the things many people have noticed—about *Vanishing Rooms*—is that it very deliberately, very explicitly takes place in a pre-AIDS era.

Absolutely. It was very important for me to identify that novel with a specific historical period so that I could deal with the issues in the way I wanted to deal with them. If I hadn't, there would have been a lot of controversy to face—"How could you have your characters do this?" "Isn't it irresponsible to have so-and-so do that?" And the fact is that I don't particularly want to write about AIDS.

Does that mean it hasn't affected the subject matter of your work?

It doesn't mean that at all. It's had an enormous effect on my poetry. Almost every poem I write is about AIDS.

Why the poems rather than the prose?

Because, while I don't particularly want to write about AIDS, when I do, it's in spurts. And spurts, for me, usually mean poetry.

Are there specific differences between the genres that cause that to be the case?

Poetry is more emotional, more direct, more compact and compressed. Prose and poetry for me really come from two different impulses. For instance, I'm working on a fiction project right now, and I think it's going to be a novel, but I don't know! It could be a short story, though I'm not really a short story writer. But it is a prose fiction work, not poetry, and it has to do with how the impulse comes as well as with the subject matter; and as far as AIDS goes, I'm not good at writing prose about it. There are those who are good at it: David Feinberg, Paul Monette. I'm not diminishing the importance of AIDS or of writing prose about AIDS, I'm just saying that it's hard.

What sort of effect do you think AIDS has had specifically on the depiction of sex in gay literature?

Obviously, sex has always been a very important topic for gay writers. I don't think that safe sex necessarily puts a damper on our writing about sex, we are eroticizing safe

sex—putting condoms on our pens, as it were—but it's basically the same stuff. And I actually think that the eroticism of our work has increased tremendously, because people are necessarily exploring different outlets, and that's good, I'm excited about that. I think erotic writing in general is very important, because it provides us with avenues for exploring sexuality without fear and trembling, and we're still seeing new ways to express gay sexuality.

What do you think the significance of a conference like OutWrite is?

The OutWrite conference is absolutely essential. It's a time when those of us who have been toiling in the field, alone, can meet other people who have been toiling in the field. After all, writing is very solitary, and those of us who do it don't often get the feedback we sometimes want. Now, I'm not a big conference girl; I don't like conferences in general, but that's only because I've been to about 5000 of them in my life. But conferences can be very important, especially for those of us in marginal positions. We can touch base—and other things, too!—but mostly bases. It eases our sense of isolation, we get a few dates, and we're ready to go back and be lonely. Because we know that there are other people out there who read our work and are willing to talk about it and take it seriously.

That last point seems particularly important.

Yes, we have to be willing to take each other's work seriously. I've had encounters with some gay colleagues in the university—people who are black—one of whom refused to review *In the Life* when I asked him. He said, "Are you kidding? I've got tenure to think about!" Then, when *Brother to Brother* came out, I asked another colleague—who already had tenure—and he said no because he wasn't willing to be out and he was sure that any attention he gave to the book would be interpreted as his coming out as gay.

Conferences like OutWrite offer a relief from all that homophobia and heterosexism. At a conference, you just feel so relieved to be able to say, "I'm around all these sissies," or "...all these men," or "...all these black writers"—you feel that there's a whole community out there. And that sense of community is essential. The more isolated you are, the more isolationist your work becomes and it just doesn't work. It's a detriment to a writer not to know that he is a member of a community or what his responsibilities to that community are.

What are those responsibilities, in your view?

To depict realistically gay characters and gay experiences. For instance, I think at this point for a gay novelist to depict a main character who is a drag queen, who is totally without community, who doesn't fit anywhere in society, and who commits suicide in the end due to those factors would not be a responsible thing.

Also, we have a responsibility to reflect the multiculturalism of the community. We're not all blond and blue-eyed and beefy. Now [cooly], when I was blond and blue-eyed and beefy, I had a great time! But when I became black, I became invisible as far as a lot of gay literature is concerned.

Do you see that as a responsibility of the individual writer or of groups and institutions, such as publishing houses?

It is *always* an individual responsibility. The writer is not a member of a committee, you cannot *write* by committee; it is always an individual responsibility.

Speaking of individual versus collective responsibility, what role do you see for collective undertakings in gay and lesbian writing? I'm thinking about Kitchen Table: Women of Color Press, or the

Continued on page 12

On Friday, March 20, Marlana Romo-Carmona—a Chilean lesbian activist and writer who immigrated to the U.S. in 1966 when she was 14—will present the opening keynote address, along with white Southern author Dorothy Allison, of the third annual OutWrite Gay and Lesbian Writers Conference.

Like the movement itself (and particularly the gay and lesbian publishing and writing world within it), Marlana's visibility and reputation as a writer has grown considerably over the past decade. This burgeoning reputation and appreciation of her creative work will no doubt only expand with the publication of her manuscript, *Speaking Like an Immigrant*, a collection of poetry and fiction. The fact that Marlana was able to finish the project following the award of an Astraea Lesbian Writing grant of \$11,000 will, no doubt, only enhance her visibility. And deservedly so. The collection contains many notable pieces, including a dead-on analysis of "multiple oppressions" and an elegant story that is one of the first, if not the first, Latina lesbian science fiction pieces.

Much of Marlana's past work as a writer is inexorably entwined with her labor as an activist, as a quick run-down of her publishing and editing credits makes clear: a contribution to the 1981 *Fight Back! Feminist Resistance to Male Violence*; co-editor (with Alma Gómez and Cherríe Moraga) and contributor to the 1983 *Cuentos: Stories by Latinas*, a ground-breaking work as the first anthology that presents the experiences of Latina lesbians, both in the U.S. and their countries of origin; contributions to the lesbians of color section in the 1984 *The New Our Bodies/Ourselves*; and editing, producing and distributing the 1987 *Compañeras: Latina Lesbians* with Juanita Ramos.

More recently, Marlana was a co-editor, along with Harold McNeill Robinson, Ira Silverberg and Jacqueline Woodson, of the (now) infamous 1991 issue of *The Portable Lower East Side*—"Queer City"—which was cited by Pat Buchanan and other watchdogs of morality as "blasphemous" and "filthy." The charges (along with excerpts taken wholly out of context) helped lead to the ousting of the chairman of the National Endowment for the Arts by a worried "left-of-right-wing" Bush administration.

On a recent Sunday morning at the top of Central Park on 110th Street in New York City—between familial visits and a right on! analysis of Robert DeNiro and Raging Bull—Mariana took some time to discuss the "Queer City" controversy, among other topics, in the apartment she shares with her lover of eight years, June Chan.

"When Kurt Hollander, the publisher of *The Portable*, first approached me and the others about putting together an issue focussing on 'queerness' and 'city-ness,' I just didn't think I had the time to do it," Mariana begins. She participates in a plethora of community-based activities—some characteristic examples include attending the N.Y.C. Lesbian and Gay People of Color Steering Committee, being a member of the *Conditions* editorial collective and participating in "Las Buenas Amigas," a New York City-based Latina lesbian group—and is always pressed for time.

"But the more I said, 'I can't do the book,' she says, 'the more I visualized what it would look like. It was as if the book was there and said, 'Here I am—you have to make me.''" Hollander essentially handed them the project and let the editors create whatever they wanted. "As a community, opportunities like this are so unexpected, it was difficult at first to believe that this book was really ours."

The four editors brought with them a variety of backgrounds, and hence, contacts. "We wanted to bring together something that was balanced—an anthology that went back and forth between fiction and poetry, one that was gender-balanced, covered a variety of perspectives, and was representative of a broad racial mix." Even though the final product is diverse on a variety of levels, Mariana still expresses some disappointment.

"I felt dissatisfied that there were only two Asian-American writers and no Native American contributors," she says. "I think we could have touched communities in a more intense way. If we did the search for submissions now, even a year later, it would have been much richer. The anthology as it stands really represents the moment in time."

The first hint of what would turn into the straw that broke the NEA's "liberal" back came when they were looking for printers for the book. "Kurt warned us that we may have some problems finding a printer who wouldn't censor some sections of the book. At the time we were preparing the book, it was during the middle of the—in retrospect—'other' NEA controversy [the rescinding of approved grants to Holly Hughes, Tim Miller, et al. because of homoerotic content]. But even though it might make our publication timeline more difficult, we were very aware of, and tried to be responsive to, the need to present art that wouldn't see the light of day in other forums. We were very concerned with providing the room to speak for voices that might otherwise be censored—even if it meant risking something later on." The immediate trade-off was that the printer they did find was also sloppy, and consequently several mistakes were made. (For example, a photograph of an African-American lesbian couple by Morgan Grenwald was credited to Robert Giard.) But that was nothing compared to what troubles



ROBERT GIARD

MARIANA ROMO-CARMONA

On "Queer City," 500 years of survival, and writing what you think

lie ahead on the right-wing hot plate.

The "Queer City" issue of *The Portable Lower East Side*—unlike the issue before, entitled "Live Sex Acts"—had received a small grant of \$5,000 from the NEA. Since Jesse Helms and other "Pinheads from Tupelo" (as Hollander later called them in an editorial) were closely monitoring all NEA grant recipients, it is no surprise that the "Live Sex Acts" issue caught their eyes, and their ire. Consequently, Helms & Co. were ready and waiting the minute the ink dried on "Queer City." By January, the right-wing had focussed on the issue as its new call to arms and by February, every member of Congress had received choice excerpts and a letter congratulating them on supporting the NEA for producing such "Art."

The can of kerosene on the pyre of their nervous hatred was six words from the poem "Wild Thing" by Sapphire, portraying one of the Black youths who had participated in the brutal gang rape of a white woman in Central Park as also having been violated himself, in this case being "sucked off" by a priest. As Mariana discerns it, "This was the piece that really hit a chord and struck hardest at the [right-wingers'] own racism. I thought that Sapphire's poem was one of the best contributions. It says so much about the city we inhabit: the tensions and injustices around sex, race, class and the legal system and other systems we are trapped by. Sapphire was writing about an injustice done to that child. She was writing in the voice of someone who is not supposed to be heard—and that's why it struck such a chord with those people. They allow no room for expression of the things that aren't supposed to be heard, like hatred of women and whites."

In addition to the frustrating fact that the righteous interpreters of Sapphire's work and "Queer City" in general just didn't get it, Mariana also finds it difficult to fathom that a \$5000 grant could cause such a stir. "The whole thing is really ludicrous. Here in the arts arena, the freedom of expression arena, the government is trying so hard to keep meticulous control over images, and yet the Kennedy rape trial and the Thomas confirmation hearings being pervasively broadcast into people's living rooms is allowed. The most banal, sensationalist crap can be mass-produced everywhere, whereas the exploration of society's ills cannot be conveyed."

Asked if the NEA controversy and the citing of "Queer City" as obscene will have any effect on her or her writing, Mariana answers without hesitation, "Yeah, it will encourage

me to write more what I think, not less." That comment leads to a passionate and engaging discussion about a play by her fellow countryman Ariel Dorfman that deals with political repression in Chile and the psychological effects of tyranny, which is being directed for Broadway by Mike Nichols as a "marriage set piece" starring three famous white Anglo actors. ("If Glenn Close is a typical Chilean woman, then who am I?" Mariana asks. But that's a whole other story; Mariana is busy trying to get her think-piece response placed in some appropriate forum as we speak.)

Continuing on the theme of speaking one's mind, Mariana discusses the focus of her upcoming address at the OutWrite conference. "I will be talking about survival—as an artist, yes, but more as a people, as a community. That is because this is 1992, the much-touted year of the quinquennial and, as such, issues of survival carry a special significance. It serves to highlight 500 years of Europeans inhabiting this continent and what that means to the world. In my talk, I will strive to place the gay and lesbian struggle for civil rights in the context of 500 years of struggle for civil rights—and, admittedly, that is a pretty tall order. But it is vitally important to look at the significance of our struggle in a global context. More and more that is the focus of my writing and my activism."

Asked why that is, Mariana answers thoughtfully, "Part of it is personal development, but one that is highlighted by a historical moment in time. Since being an immigrant is always a part of my consciousness, context is very important." It wasn't until recently—when working in a context of community that wanted to be multicultural—that Mariana felt that her politics fit into her life and her life into her politics. "Many people are starting to feel this way and we need to put words to it," she says. "It is only recently that I can bring my family into my political life and vice versa."

For example, at a reading last week in celebration of an anthology produced by the N.Y.C. chapter of Men of All Colors Together, Mariana read a piece about her grandparents. She notes that there was a receptive audience for this kind of piece, in part because others are writing and talking about families, too. "That kind of interplay between family and politics has been rare before. We have had to separate family and culture, but now that we feel strong enough to integrate certain aspects of family into

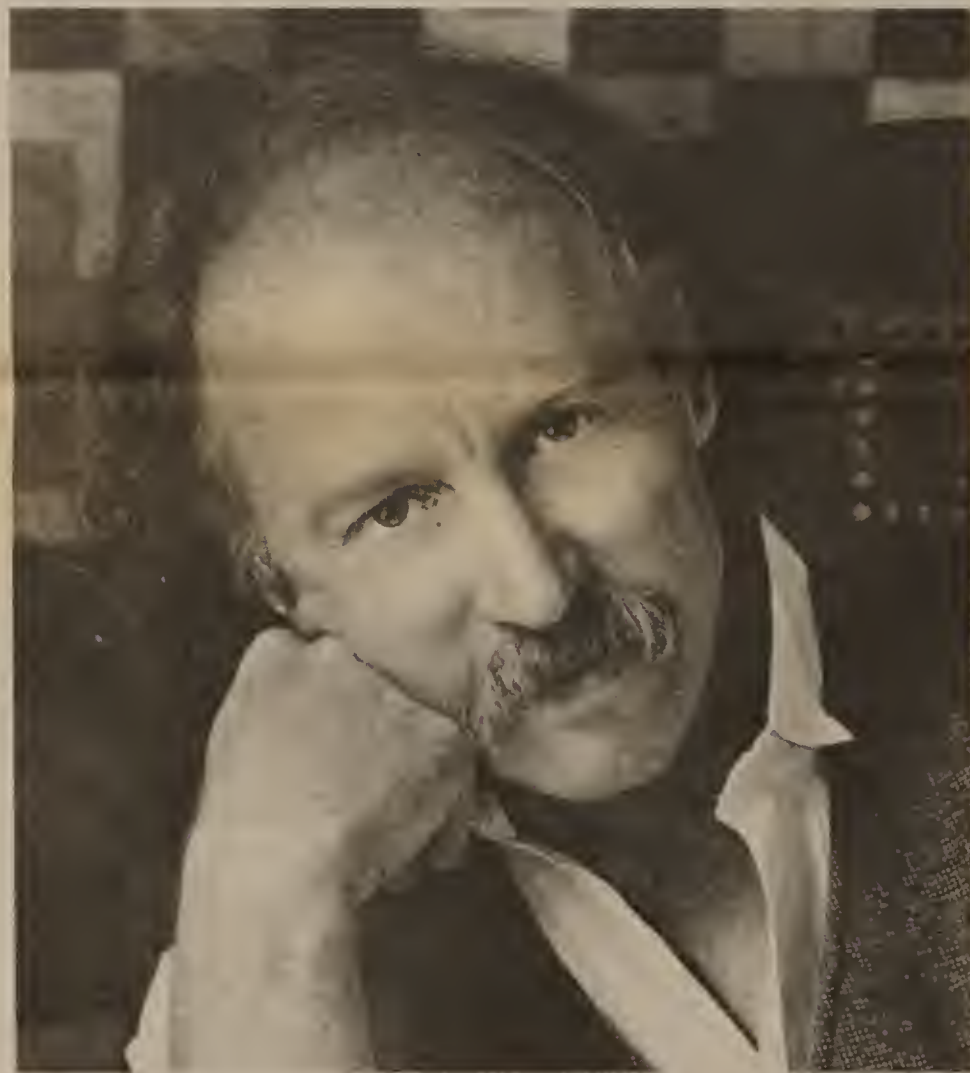
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ALAN GURGANUS

On his "secret past" and the importance of committing yourself as a gay artist

Interview conducted by Ed Sikov

John Cheever described his protege, OutWrite '92 keynote speaker Alan Gurganus, as "the most morally responsive and technically brilliant writer of his generation." Cheever's praise got Gurganus a bit further than mine will; on Cheever's recommendation, his story "Minor Heroism" was the first gay-themed fiction The *New Yorker* ever printed. But even at the risk of setting up a most pathetic comparison, I have to say that I agree with Mr. Cheever. I was relieved, then, when Gurganus turned out to be as engaging in person as he is in print—a charming Southerner with a sharp mind, a finely-tuned ear for language, and a refreshing and rather disarming ability to value his work as highly as I do.



Ed Sikov: I noticed in the paper this morning that you've been nominated for a PEN/Faulkner prize for your collection of short stories, *White People*. Your debut novel, *Oldest Living Confederate Widow Tells All*, of course, was a bestseller. But I want to start by asking you about your acting career. Mason Wiley [co-author of *Inside Oscar*] told me all about it.

Alan Gurganus: Oh my God. Well, you've got a real source there.

It was an epic Super-8 production, wasn't it? *Fanny Girl*. You played Dickie Arnstein!

That's right. Type casting again.

Tell me, was it a demanding role?

It was very demanding, because of course I wanted to play "Fanny Girl." That's the terrible truth. Like a lot of people who grew up in small towns, you have to figure out how to amuse yourself. And I was in all of the high school plays [in Rocky Mount, N.C.]. But Mason, who was a child prodigy, was making feature films all over the neighborhood, so we all have film credits in our pasts.

He also told me he gave you a "Best Actor" award for appearing in his own

film.

That's right. He had broken Christmas tree ornaments mounted on pedestals to give out as awards, The Noels.

On to more responsible and reasonable questions. *Oldest Confederate Widow* got a lot of attention and acclaim in the mainstream. How do you imagine that straight readers understand the relationship between Willie and Ned?

What I discovered from reading extensively in the period, in family letters and journals as well as in other people's material, was that friendship between same-sex buddies of either sex was very freely and openly expressed. It's very easy to apply contemporary standards of psychoanalysis to friendships that were less categorized then. Love relationships between boys and girls were not frowned upon but encouraged, in fact. Whether the relationship between these 13-year-old Confederate soldiers was ever genitally expressed, I doubt.

But the fact that it was in some ways the overriding emotional connection of Willie Marsden's life is irrefutable. Lucy Marsden tries with everything in her to compensate and accommodate herself to this love between men. It's one of the heroic struggles of the book. Questions of gender and ques-

tions of tenderness between people of the same sex come up in other contexts as well. In some ways, Lucy's great love relationships in the book are with other women. Shirley, her childhood friend who dies young, and Castalia, who's her kind of erotic emanation, give her, in some ways, more comfort than any man manages to do.

You mentioned that looking at such same-sex relationships through contemporary eyes leads to a kind of psychoanalytic reading of something that may not have been as suggestive in the past. But you do certain things that make those readings inevitable. For example, you say that there is unlikely to have been genital contact between Willie and Ned, but that's not so important to me because that's imagining the lives of already imaginary fictional characters. It doesn't get you very far. But at the time when Ned is killed, you have all the soldiers naked.

You say, in fact, in that chapter, "Men liked having him in sight, seemed *he* was what they fought for." And they immediately cover up their genitalia when he gets shot because they suddenly become conscious of something.

That's right. Well, he is the erotic emblem of pure human possibility. There is a kind of freshness and purity about people that age that inspires us and also makes those of us who are older feel clumsy and mortal and guilty....

And depressed.

By creating at the center of the book this extraordinarily beautiful and virtuous (not just good-looking, he is *good*) 13-year old boy, I wind up sort of creating a paradigm—an impossible paradigm. Because as Lucy says, he had the good fortune in some ways not to become an adult.

James Dean will never be any older than he was when he died, which is how he can come to be an icon and a demi-god. If James Dean looked like Marlon Brando looks now, we would not be looking at the photograph of him in the way we are now. It's a Christ parable. Christ died at 33 and presumably in the prime of life.

That emblem of the impossibly beautiful, thin and pure young man suffering is at the center of Christianity and really in some ways at the center of the culture. I'm just playing on that by creating a new and more recent emblem.

You mentioned Lucy's relationship with Shirley. It seems to me that the scene with the two of them in the bathtub is the only truly erotic scene in the book. And in the end, Shirley and Castalia both seem to matter a whole lot more than her own children—some of them at any rate. Not to be blunt, but what are you saying here? Are you saying that she's a lesbian?

Well, I think she's pan-sexual, the way we all are in some real way. She's a person of enormous empathy and imagination. I think all of us, and I'm speaking about the straight as well as the gay communities, could have been almost anything at a certain point in our lives. If you respond to people in a thoroughgoing way, if you're absolutely tuned in to the people you're with, you're capable of almost anything erotically.

It turns out that the people who gave Lucy the most unqualified sympathy were women, so she responded erotically to erotic treatment from women. She got very little erotic treatment from men; she was raped on her honeymoon. The patriarchy—which this book is very much out-of-love-with—is notoriously unimaginative and anti-erotic. Look at George Bush and Dan Quayle.

Do I have to?

You look at them please, I'm tired of them and I'm also tired of the Democratic opponents. They're awful. They're dweebs, they're clones and they're neutered. If this is the best that the heterosexual, male white world can offer as the latest in a series of virile role models, then we are utterly, utterly finished.

Think of Lucy; these are her choices. You either ascribe to the myth that the patriarchy is erotic and that men over 60, when they get control of absolute power, are therefore made magnificently manly by that power, or you look for comfort from whomever offers it. That was her choice. I think she—as the story-teller and as my stand-in—is ambisexual. She's capable of assuming the erotic iden-

tity of whatever person she's describing at the time. And that inevitably influences her own autobiographical yearnings.

Much the same kind of thing happens in *White People*—in "Minor Heroism," "Breathing Room" and "A Hog Loves its Life." Bryan [the protagonist of all three semi-autobiographical stories] starts out in "Minor Heroism" as a sort of brainy, ironic boy and develops into an equally ironic gay man. He has a boyfriend and a successful career as a dance critic. But then, on the last page of "Breathing Room," you kill off the boyfriend and get Bryan married and divorced twice. And in the final story of the three, he refers to his ex-wives but not to his boyfriend, and he also says that he hangs out in a straight singles bar. What's going on here?

Well, I think that he is an emblem of the confusion of the age, and also of the difficulty of absolute commitment to one persuasion or the other. I'm completely and utterly committed to being gay myself. This is not a decision that you even make. It certainly simplifies my life. (I keep thinking: God, if I had to imagine women as erotic possibilities along with men, I don't know when I would get anything done in the world.) I think Bryan is inevitably still trying to please his parents in some way. This, in part, accounts for his bad attempts at marriage and his ambivalence about his own sexuality.

The odd thing is that he comes to a certain depth of understanding ultimately about his family, while at the same time I think he is more and more distanced from himself, at least in terms of his sexuality. I get the sense that he is almost neutered in the last story, which is an odd contrast.

Yes it is. It's curious that he has tried out these identities with zeal. Then instead of retreating to the role of score-keeper or observer, he has assumed a kind of omniscient perspective about the people around him.

Do you see yourself in the same way?

No. I like to think that I'm still very much in the fray. There's an inevitable comparison between his life and mine since I dedicate so many of those pieces to actual family members. But ever the one to hide behind the hand fan, I would assert my difference from Bryan, even if there is some emotional underpinning in all the stories that is genuine and authentic and autobiographical.

I don't really think of myself as an autobiographical writer. I don't think autobiography, finally, is as interesting or powerful or important as fiction is. All of us have the facts that life dealt us. The joy of making things up is that you can take aspects of those assigned facts and subvert them and turn them on end and investigate them and change things and do gender transpositions and racial and temporal transpositions.

In some ways you learn much more about yourself than if you were writing straight autobiography. A lot of contemporary American fiction is autobiography with the names changed. I think that that accounts for the dullness of so much of it. Because we have felt extreme emotions under certain circumstances, we cannot assume that the reader will feel the same thing. The facts are laid out; the writer's obligation is to provide everything. The temptation in writing autobiography is to assume too much about the reader's ability to provide those enormous contradictory leaps.

When you said that you're in the fray, it made me think about your *New York Times* op-ed piece on New Year's Day, which was about the moral hazards of being a news junkie and the tendency to confuse the news with reality. I'm speaking here as a media critic—I loved the piece and related to it completely. But my question is: if the news is a mirage, how are we supposed to find out what's going on?

Well, [in the piece] I say that the news is not the world; the news is the news. I think that all our lives are confused right now with trying to understand how we can have so many ethical and adorable people in our address books and so few ethical and adorable people on the front page of the *New York Times*, and to try to do what we all do, which is to provide a link between the amorality of public events and the intense private morality that we all try in whatever feeble way to practice.

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(multi) Cultural Wars

What do Miss Saigon, The Merchant of Venice, Basic Instinct, and the Saint Patrick's Day Parades have in common?

By Michael Bronski

Few queer community internal political fights in recent years have engendered more hard feelings or more heated emotions than the one that took place in New York over the Lambda Legal Defense *Miss Saigon* benefit more than a year ago. Lesbian and gay Asian activists demanded that the non-profit gay legal group call off a fundraiser with a Broadway musical that they felt was both racist and sexist. The hard feelings are just now beginning to heal, through time if nothing else, but the difficult questions raised by the incident—which range far beyond Lambda Legal Defense's choice of fundraisers—are still with us in visceral and palpable ways.

Popular culture has always been an arena of political debate, but it seems as though recently this debate has broken into open warfare. This is true not only with Lambda's *Miss Saigon* benefit, but also such diverse forms of entertainment as Paul Verhoeven's lesbo-phobic film *Basic Instinct* and the traditional Saint Patrick's Day Parades (contemporary occurrences of one of the oldest forms of entertainment: the carnival or public spectacle) in both New York and Boston.

Although each of these events is substantially different, they each pose similar questions. The most obvious overarching question is, "What are the politics of popular culture?" This query immediately brings to mind the P.C. debates that have raged in both the mainstream and the alternative media this past year. But there are other questions beyond this.

The *Miss Saigon* episode brought into discussion the responsibilities of mainstream lesbian and gay political organizations in regard to fundraising (is anything that makes money for a good cause all right?) as well as the complicated relationship between private board-run organizations and the broader lesbian and gay community. Perhaps most importantly, it raises the question of what the commitment to diversity and multiculturalism really means to us as a community and to our established community groups.

But underlying all of these very important questions is an issue with widespread and profound implications: How does the lesbian and gay movement deal with popular and high culture? Such a question addresses not just the "political correctness" of Lambda's *Miss Saigon* fundraiser, the tactics used to protest *Basic Instinct*, or the issues of demanding a place in a St. Patrick's Day Parade, but actually brings into focus the deeply entrenched, and for-the-most-part-unquestioned, place that such examples of popular culture hold in our lives.

There are no easy answers to any of these questions—they are simultaneously too broad and too specific to give up any hard solutions—but they indicate some new ways of looking at the history and possibly the future of our personal and collective ways of looking at mainstream and alternative culture.

When Lambda Legal Defense and the New York Lesbian and Gay Community Center announced last January that they were both sponsoring benefit performances of the hit London musical *Miss Saigon*, which was on its way to Broadway, the show was already in the middle of political protests. Written two years earlier by the creators of the extraordinarily popular *Les Miserables*, *Miss Saigon* was an updated version of Puccini's *Madama Butterfly* (which itself was based on a 1905 Broadway play by mega-producer David Balasco).

The plots in all three concern an Asian woman (Japanese in the original, not Vietnamese) who has an affair and a child with an American soldier. When he leaves her, taking the child with him, she commits suicide.

When *Miss Saigon* was first slated for a Broadway run, it was announced that British actor Jonathan Pryce would recreate his role as the Eurasian pimp who stands at the center of the play. Asian-American actors immediately protested that this was another case of an Asian role being cast with a white, Western actor, a tradition that has essentially kept Asian (as well as most other ethnic actors) from getting good roles—or even any work—on the Broadway stage.

Actor's Equity at first denied Pryce a work visa. According to union rules only established "stars" whose work is deemed necessary for the success of an imported play are granted permission to work in a union show. But later, after much protest within the union and in the mainstream press, the union relented. Part of the problem here was the fact that

Equity ruled that Pryce could not act on Broadway *not* because he wasn't a "star" (he had already been granted that status several years earlier when he came to Broadway in a British comedy) but rather the role should go to an Asian actor. Although Actor's Equity had the best political intentions, they were, technically, out of their prescribed role as arbiters of right-to-work questions. While none of this controversy was directly related to the lesbian and gay community or matters of the show's content, it did raise important and thorny issues concerning Asian identity, racism and popular culture.

Lesbian and gay Asian activists first approached the Center and Lambda about the *Miss Saigon* benefits in the wake of the Jonathan Pryce casting dispute, but their complaints were different. The show, they claimed, was racist in its depiction of Asian people with frequent use of such words as "slit" and "gook," and also that it perpetrated stereotypes of Asian women as subservient and dependent upon Western men. Initially, neither the Center nor Lambda representatives would discuss the demands of the Asian activists to cancel the benefits, claiming that they were too dependent upon the projected income.

Eventually the Center—under pressure from the many African-American queer groups that meet there and that supported the Asian activists' demands—cancelled its fundraiser, but Lambda did not. The Lambda staff and board was divided on the issue, one staff member—Marianna Romo-Carmona—left the organization in protest and poet Audre Lourde, who was to receive an award from Lambda celebrating her life and work, declined the honor.

To make matters even worse, Lambda's Executive Director Tom Stoddard asked for New York City police protection against the anti-Lambda demonstrators on the night of the benefit. Several of the demonstrators were seriously injured during the fighting that ensued.

Both of these disputes—the casting of Jonathan Pryce as well as the choice of *Miss Saigon* as a fundraising vehicle against the expressed wishes of a lesbian and gay ethnic group—caused heated debates within the artistic as well as the queer communities.

While the issue of Pryce's casting offered a perfect time to examine and attempt to find ways to correct the deeply entrenched racism that has always occurred in the casting of Broadway plays (as well as regional theater productions and Hollywood films) there was instead a kneejerk response from people who seemed to view the very questions being raised as ludicrous. "What does this mean," asked *New York Times* music critic Donal Henahan, "that opera houses will be mandated to have Japanese sopranos sing *Madama Butterfly* and have authentic Albanians perform in *Così Fan Tutti*?" Similar responses were heard from other critics and audience members. The constant reduction of the question from the political to the ridiculous belied the fact that this very defensive stance was based, partly, on the idea that "art" was somehow above political consideration; that it existed in a world removed from everyday reality.

One of the more amusing (or rather, infuriating) aspects of the casting debate was the constant contention of people who defended Pryce's "right" to the role because race should never be a factor in casting decisions. White people should be able to play Black or Asian people and vice versa, they reasoned. The reality, of course, is that the "vice versa" hardly ever happens.

At this same time, the Public Theater's Shakespeare in the Park Festival (under the late Joseph Papp's direction) featured two color-blind cast productions: Morgan Freeman starred as Petruchio in *The Taming of the Shrew*, and Denzel Washington portrayed the title character in *Richard III*. These two example were trotted out endlessly by the Pryce defenders to prove that Black people are cast in "white" roles. But the reality is that the Public Theater (under Papp's vision) is one of the few theaters in the country that consistently attempts color-blind casting. And, as the casting director for the Public pointed out, not without some sarcasm, "While there is some historical precedent to think of Richard III as white, there is no reason, at all, to think that Petruchio is." The "tradition" of casting all white actors in most roles is, in fact, a socially maintained tradition. There is no logical or even artistic reason for it. Just as the tradition of Shakespeare's time mandated that all female roles be played by men, our own contempo-



(l-r) Marlon Riggs and Essex Hemphill on the set of *Tongues Untied*

Fame, shame and Kaposi's Sarcoma

New themes in lesbian and gay film

By Sarah Schulman

In 1987, Jim Hubbard and I founded the New York Lesbian and Gay Experimental Film Festival. We made our commitment to experimental, personal and independent film because we believe that every person sees the world differently. Today, you can walk into 50 Hollywood movies and see a variety of plots, but the look is almost always the same. It pretends a homogeneous view. But, if you come to our festival and watch 50 experimental films, the variety of the human imagination will be confirmed. Each artists' individual relationship to timing, texture, sound, framing—to the broadly visual and sensual—is celebrated in experimental film.

But "experimental" also had significant meaning for a gay and lesbian audience. These rough, hand-made films are consistently a far more visceral and accurate presentation of how we really live than the commercial films prepared for a straight audience. Even though experimental film is an obscure art form, gay experimental film had been able to attract a broad-based popular audience. Indeed, in five years, we have shown over 300 filmmakers to almost 15,000 people. This is because, as each gay person had had to interrogate and invent themselves, films that re-imagine the world resonate for us with a deep and familiar emotionality.

The area that most clearly highlights the difference between personal and commercial images is in the representation of AIDS. To date there have been very few commercial films addressing the epidemic. But one thing they all have in common is that the look of AIDS is whitewashed from the public eye. Viewers are protected from seeing people who are really sick, really angry and really abandoned by the general public—the same public that the distributors feel dependent on for the film to make a profit.

Compare this, for example, to the depiction of AIDS in experimental film. *Viva Eu* by Tania Cypriano, a Brazilian woman, is a portrait of an artist living for nine years with AIDS. His body is covered with Kaposi's Sarcoma, yet he is filmed casually nude. He is filmed in a sleeveless sequined shirt dancing at a party. In *DHPG, Mon Amour*, Carl Michael George uses a Super-8 camera with sound-on—cassette to show the reality of a gay male couple living with AIDS. Joe has to infuse his lover, David, with DHPG through a chest catheter. The film was shot and then three months later Carl tape recorded the two lovers as they reacted to the footage. Only, by this time, David was blind and so the soundtrack consists of Joe explaining the images to David as the film is being projected before them. *Elegy In the Streets* by Jim Hubbard is a 40-minute silent film about ACT-UP. Instead of that endless familiar footage of demonstrators chanting, we watch their faces, their expressions and gestures. Their individual humanity is revealed.

In the five years that we have done this festival, 15 of our artists have died of AIDS. As the crisis had intensified, there had been a dramatic shift in the work produced. At first the men's films were focused on sex and the perfect male body. In this year's film festival there was not one new men's film that showed sexuality out of the AIDS context. The major subjects for male filmmakers were death and nostalgia.

For women, the story is quite different. In the beginning women were very concerned with breaking stereotypes of normalcy—something that men are just beginning to address. The women have consistently placed their work in a larger political and social context. They acknowledge the world of other people. The men's films, on the contrary, have historically excluded women, children and other men who do not fit into the young, robust and white example. However, as men have abandoned the sexual subject, their view has become broader in terms of what kinds of people are depicted and also broader in terms of the emotions expressed. In the meantime, the lesbian films of the '90s have become obsessed with their sexual experiment. This year we saw more films that ever before that dealt with trying to capture lesbian sexuality on screen. Interestingly enough, however, most of them fail in their quest to be sexually stimulating to the lesbian audience.

Since Jim and I have watched hundreds of hours of gay and lesbian sex films over the years, we have had an on-going discussion about why the men's sex films succeed and the women's fail. It is a complicated question and our answers are just preliminary. But, it seems logical that when you see a man in gay porn get hard and come on screen, you can guess that he really did, thereby assuring the gay male viewer that homosexuality truly does exist. But in many of the women's films, sex is simulated. The knowing lesbian viewer recognizes it as false and experiences yet another example of obscured sexuality, another chapter in the history of the faked female orgasm. When filmmakers highly stylize lesbian sexual imagery, it does not resonate as authentic. This is because the filmmakers are trying to imitate gay male and straight porn—when actually, it appears that many lesbians respond erotically to visual cues that they can identify with as potentially real. So, what lesbian audiences respond most favorably to are not genital shots or explicit sex acts but rather preparation and suspense, which often require a higher level of sound and editing skills than a low-skill porn style demands. But this identification question also contains a high level of shame on the part of the lesbian audience. No single event underlined this for me as clearly as our screening of the 1973 film, *Near the Big Chakra*, by Anne Severson.

Severson, a straight woman, was living in Berkeley in the early '70s. One day she realized that she had never seen another woman's clitoris and so she made a 20-minute silent film of several different clitoral shots filmed starkly and straight on. The lesbian audience we showed this to was so deeply embarrassed that they started making comments to the silent projection in an attempt to disassociate themselves from these images.

Later, very surprised, Jim and I tried to understand what was at the core of their embarrassment. First, the only female genitalia seen in the public sphere are in porn, and usually these women are shaved, young and do not have vaginal infections, tampons strings or contraceptive cream visible in their vaginas as some women in the film did. But lesbians, who have seen many real cunts, know silently the private truth as opposed to

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community about whether we are outlaws or whether we are really the good people who are being perceived as outlaws and forced into the role.

Then there is the whole argument about what it means to be an outlaw. I know I have seen a lot of these little punk boys in the rock bands who think they are outlaws and they ain't doing nothing dangerous, nothing different. In some ways this whole argument is about how you see yourself in relation to the world you do not want to be a part of.

If you wanted to suggest to someone your favorite writers, who would they be?

You have to remember, I love good writing. There is a power in good writing that will shake people right down to their bones and change who they are. The writing that I go back to in order to keep me alive tends to be really fine poetry. When I just want to lay down and die and just can't deal anymore, I pull out Muriel Rukeyser. But I don't stop with her. Once you start with her and your spirit starts to rise, then I pull out Adrienne Rich's "Dream of a Common Language," Sharon Olds' "Naked and the Dead." By that time I am just a rising up and it would be cruelty to pull me back down.

What about your new book *Bastard Out of Carolina*?

It took me 10 years to write this book. It is absolutely important to me because it is the book I have had to write all my life. I had to write it. It drives you crazy when you do something like this, but you need to do it.

This is a book about a young girl in a working-class family who becomes the victim of physical and sexual abuse by the stepfather. Over the years I have read an enormous number of books about incest and family violence, and one of the things that has driven me crazy is that while in many of them I could see echoes of my own experience, I never saw what my experience of that life was like. So in order for there to be a true representation of who I believe that to be about in the world, I had to write it myself, which is also why I teach young lesbians and gay men. I need what is true for me to be in the world. If we don't do it, it is not there.

So this book is about your truth?

Yes. And all these books about incest between a young girl and an older man are always about that relationship. There is almost a way in which everyone else in the family and the world drops away and you get these two powerful characters, one of whom is always a vicious character. The mother and the family in that situation disappears. I think that one of the things that is wrong with a lot of the treatment of incest that I see is that that is what everybody concentrates on. What I needed to write about is how the whole family and the community, especially in a working-class setting, is affected by that. My book is essentially about how the women in that situation lose each other. That's what I needed desperately to write about.

The hardest thing in my life was writing about this, for it is what happened to me in my life. The only thing in the book that is directly autobiographical is the first chapter. I stole the story from my aunts and grandmother about how I was born and I gave that to the little girl. It is my life, but not really. I had to make everyone else as powerful a character as the stepfather. That is what I miss in a lot of the fiction about this kind of situation.

When I wrote about my family, I made people like them in this book. My family really was despised. All the men went to jail, the women in my family—even when they were really respectable, married ladies—were always treated like sluts. They were always people who were held in contempt. And what I wanted to do in this book was to show these people who were always held in contempt and break your fucking heart with how loving and powerful they were with each other. I don't want them to be invisible.

Being an outlaw as a queer is one thing, but there is a whole different category that gets left out of this whole discussion about being an outlaw in this society: if you are born poor or if you are taken out of your family, you are an outlaw. There is not enough information about this. I feel more of an outlaw in this society because of the circumstances in which I was born and grew up than I do as a lesbian.

What else do you want to say?

Well, we are beginning to get a sense of a real queer writing community, in part because of the OutWrite Conferences but

also because of the other writing. One of the things that I worry about is that we are losing touch with some of the people who made it possible for this to be happening.

I think about a lot of older queer organizers who are not writing right now or who are not on everybody's list right now. There are people in every community who have been the mainstays of that community and they tend to get lost or die and you forget what they did. Like I was so shocked when George Stambolian [editor of the *Men on Men* anthology series] died. I just did not imagine that he would be gone and all that information and commitment that he had would be gone and that a whole big piece of my life would disappear.

These are not the stars but the ones with the permanent bags under their eyes, who shepherded organizations and kept them going. These people are our national resources who are every day dogging the asses and doing the work that needs to be done. Often they are fine writers but they are not the younger people who are getting all the attention. Every community I have been in, I meet people like this.

I am afraid that all the attention that is paid to the people who have this month's book out or who got interviewed on the *Today Show* tends to draw away the memory of these people, people in our community who you know and see but may not even know their names. Here at the Lesbian and Gay Community Center when I walked in I saw one of these people, a woman with bags under her eyes, on the phone. While she is on the phone she is filling out a form and waving someone through the door. As a writer, I try to hunt these people down and write about them.

In my story "Her Body, Mine and His," I deliberately talk about two men who are now dead. I wanted to save the sense of them somehow. I don't talk about how great they are but just give you a sense of their personalities. One of them is Geoff Mains, who a lot of people knew, but the other no one would have known except me. I write homages to our elders; they may not be old in age but they have been around. □

Dixon

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Other Countries collective in New York.

They are absolutely vital, they have saved us; but sometimes people fall back on collectivity to hide from individual responsibility, or to keep from having to develop an individual voice. This can particularly be the case for people who are very young as writers, who are afraid to stand on their own. Publishing collectives are a different thing, but a committee can't write a poem or a story.

So, do you anticipate controversy at the conference? After all, there has been controversy in the past regarding the structure of the conference or the choice of keynote speakers. Do you foresee a replay of that?

Not really. I certainly don't think that anything I'm going to be saying is controversial. I'm not going up there thinking, "Oh, this is gonna be so wild, wear your bulletproof jockstrap!" On the other hand [slyly], if it becomes controversial, I think that'll be fun!

With Melvin Dixon's address being scheduled for the end of the OutWrite conference, should there be any controversy he may be called upon to settle us all down before we disperse. We'll see. In the meantime, I want to thank him for our conversation, and give my regards to Aunt Ida.

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- **OPENING NIGHT PARTY,** Friday 6:00-7:30 PM, Georgian Room, Boston Park Plaza, sponsored by The Advocate magazine
- **OPENING PLENARY SESSION,** Friday 8:00 PM, Boston Park Plaza Castle, featuring Dorothy Allison and Mariana Romo-Carmona
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Multicultural

Continued from page 11

rary traditions are just as limiting and as restricting.

The Lambda benefit was discussed in similar ways. "What does this mean," a friend asked me sarcastically, "that we can't go see *Madama Butterfly* or *The Merchant of Venice* anymore? Or that we can't listen to *Oklahoma* because it isn't politically correct?" Such simple-minded yet intense responses betrayed not only the idea that "art" had no political components, but also what seemed to be a deeply held fear of loss. "This is my culture," people seemed to be saying, "and I don't want it taken away from me."

The question of whether Lambda should have cancelled the *Miss Saigon* fundraiser seems moot at this point. It is clear that if a cancellation had happened, a great deal of hard feelings and anger would have been avoided. But more interesting is the pervasive mind-set that allowed the organization to plan the benefit in the first place and how that speaks to all of our relationships to mainstream culture. There are many ways in which we, as a movement, have still not come to terms with the cultural artifacts we grew up with and are surrounded by every day.

For the past 22 years, the lesbian and gay movement has manifested a two-level approach to both popular and high culture. The first has been a strong emphasis on creating a new lesbian and gay culture that is exemplified by the emergence of the women's music movement, gay and lesbian theater and the birth and growth of lesbian and gay small presses. Along with this, we have also instigated an on-going critique of mainstream culture. This can be seen in such events as the 1980 protests against the homophobia of films like *Cruising* and *Windows* and in the formation of such watchdog groups as the Gay and Lesbian Alliance Against Defamation. The stream of protests against *Basic Instinct* follows a direct line from this earlier thinking and action.

The creation of a new gay and lesbian culture was engendered and supported by the early rush of gay liberation. In the early '70s, we thought that we could create a completely self-sustained subculture. This has not happened for a number of reasons—the constraints of consumer capitalism being among the most prominent—and the idea of an alternative subculture has remained marginalized.

The other approach to culture—which focused on a single issue, anti-homophobia agenda—also failed because it was purely reactive and framed entirely on a "Is this good for the gays?" debate. The reality is that while we might, and should, protest homophobic movies, we are always on the defensive with none of the resources that the major studios have. It is also clear that such a narrow tact just could not deal with an increasingly sophisticated understanding of the issues of representation or the more complicated, comprehensive issues raised by a multi-cultural agenda. As a result, the lesbian and gay movement was left with a fairly inadequate set of analyses in which to negotiate and navigate an increasingly complicated world.

The *Miss Saigon* incident posed a big question about the nature and the focus of the multi-cultural debate: If we are to have a really multi-cultural agenda—and few people in the lesbian or gay community would not give this proposition at least lip service—is it enough to only support cultural diversity or do we also have to divest ourselves of our support and attachment to cultural artifacts that exhibit (or in many cases are predicated upon) a whole range of gender, race, class and ethnic biases?

If this is the case, it is not only *Miss Saigon* or *The Merchant of Venice* that become suspect but also, among other iconic groups and individuals, The Rolling Stones (with songs like "Under My Thumb" and "Brown Sugar"), Bob Dylan (with such stereotypical songs like "Lay Lady Lay"), Rodgers and Hammerstein (weighing in with "I Enjoy Being a Girl"), Stephen King movies and novels (take your pick), The Shirrelles (with the anti-feminist romanticism of "Will He Still Love Me Tomorrow?") and Greta Garbo movies (in which she, for the part, dies of love at the end). There is some way in which all of these are not P.C.

While some of these artifacts may be more troubling to some people than to others—we all make our own decisions on where, when and how we draw the line based on sentiment and desire—I think that it is more problematic that we have not, in the past 20 years, found a satisfying, comprehensive way to talk about these issues. The entire discussion of whether something is P.C. or not P.C. has been a way of avoiding this discussion even further. The minute someone (usually a per-

son of color or a woman) indicate that she or he is troubled, or insulted, by some form of representation, she or he is labeled "too P.C.". The result is that important discussions about racism, misogyny or class bias do not happen. (While it is true that some people in Gay Studies are trying to "de-construct" popular culture and find new ways of looking at it, these discussions are just beginning and are aimed at a rather insular audience.) The reality is that these discussions have to happen across a broad community and one of the reasons they have not is because popular culture has not been taken seriously, not only by the lesbian and gay community but by society in general.

There has always been a strong sentiment that popular culture—movies, theater, pop music, escapist literature—is *just* entertainment and as such it is not to be held up to political or social scrutiny. It was amazing how often political gay men would respond to the *Miss Saigon* discussions with a somewhat perplexed "But it's only a musical." This was also true of the production of *Bye Bye Birdie* that toured the country for a year with Tommy Tune in the lead role. It's hard to think of a show with worse sexual, social or gender politics and yet lesbian and gay groups in Los Angeles, San Francisco, and Seattle used it for successful fundraisers. When queried about this, many people agreed that the show had abysmal politics, but they held some affection for it either because they were in productions of it in high school or because they fondly remembered the film version with Ann Margaret and Dick Van Dyke. This is not to blame them or any of the organizations that held benefits with the show of having bad or even inconsistent politics, but rather to point out the contradictions in how we all deal with popular culture.

I think that beneath the social order to refuse to take entertainment seriously is the fact that such popular entertainment is—in its purest form—pleasurable. And our culture has never been very good at taking pleasure seriously and even worse at admitting and examining the pleasures it does take. Most of us feel as though we have so little pleasure in our lives that when someone suggests that we should give some of it up, we resist.

I think that the entrenched cultural positions taken by some people over the casting of Jonathan Pryce, or against the Asian-American activists who requested that Lambda cancel the benefit, came about for several reasons. The first was a response of (mostly white) people in power positions who could not understand that they had done anything wrong; it just never occurred to them that a white person playing an Asian person might have political ramifications or that their commitment to multiculturalism really meant that they had to listen to people of color say that stage portrayals offended them. The second reason for this kneejerk response was that people felt that they were going to be deprived of something that they would find pleasurable.

In many of the *Miss Saigon* discussions that raged last year, a constant refrain was an exasperated "What's next?" as though this relatively small group of lesbian and gay Asian activists were in the vanguard of depriving middle-class white people of their deserved culture. Of course, the historical echoes here are strikingly obvious; "What's next?" has always been the cry from the establishment when anyone—people of color, women, homosexuals—struggles for more autonomy or even a voice to be heard.

But what has been missing from most of these arguments is the basic understanding that the acceptability or unacceptability of certain cultural artifacts is in constant flux. Fifty years ago you could perform *The Merchant of Venice* with Shylock portrayed as a highly stereotypical money-grabbing Jew. You cannot do this today—the role has had to be reinterpreted—and we call this *progress*. In contrast, there is any number of other plays of the Elizabethan period that are so irredeemably anti-Semitic by today's more enlightened standards that they are simply not performed anymore.

This evolution is a good thing—an authentic response to the political influence of oppressed groups—and perhaps in 50 years the casting of Jonathan Pryce in this sort of role will seem as grotesque as blackface does to us today. It is an interesting quirk of fate that just a year after the *Miss Saigon* debates come the protests over *Basic Instinct*. The lesbian and gay community is now faced with being on the other side of the representational coin. The demands that *Basic Instinct* be castigated for its homophobia—either by an educational protest, or media and theater zaps—is not at all dissimilar to the Asian activist protests against *Miss Saigon*. The one difference is that no one in the queer community would even think about using *Basic Instinct* as a fundraiser. So tainted has the image of the film vis a vis the lesbian and gay community become that its star, Michael

Continued on page 18



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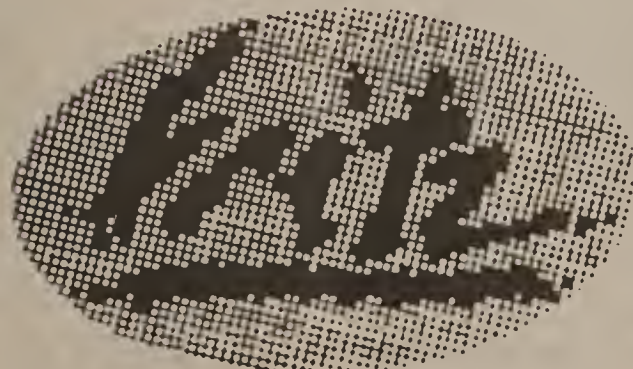
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Multicultural

Continued from page 16

Douglas, was asked to step down as a host at a West Coast AIDS benefit.

It is interesting to hear hostile television commentary about the demonstrations held to disrupt *Basic Instinct's* production and now the outcry at its release, because the language being used against the Queer Nation and GLAAD activists is the same language used by people within the lesbian and gay community against the *Miss Saigon* protesters last year. "It's only a movie....," a prominent Hollywood agent said on the news last week. "...It's entertainment and it doesn't really mean anything." But you could hear the subtext in the tension in her voice and her exasperated tone: "Why do I have to give this up? Why can't I see this movie without having to think about it? Why can't people just leave me alone?"

It is impossible to over-estimate the symbolic importance that popular culture holds for all of us. The *Miss Saigon* fight was about the response of some Asian activists to a Broadway show they found offensive, but it also functioned—on a symbolic level—as a symbol of racism, of the violence perpetrated against the Asian community, and of the "oriental" stereotypes that have always been used against Asian people. When Lambda refused to listen to the complaints, it became symbolic of the lack of respect accorded this community and the social power it lacked. In a very real way *Basic Instinct* functioned the same way for many in the broader queer community. Once again we realized that the "social progress" that had eliminated the minstrel show and the offensive portrayals of Jewish people had passed us by and that in 1992 it was perfectly fine for a major Hollywood studio to prey upon stereotypes of lesbians as man-killers to sell a cheap pot-boiler of a movie. And once the producer and director of *Basic Instinct* refused to listen to queer complaints we were once again shown how powerless we are.

The symbolism worked for those people with some social power as well. They felt that both *Miss Saigon* and *Basic Instinct* were forms of entertainment that they had a right to make, or promote, or benefit from, or just enjoy without having to worry about other people's feelings, sensibilities or realities.

This disjunction of political reality and sensibility is seen perfectly in all of the torrid fighting over the fact that some lesbian and gay Irish people would like to take part in Saint Patrick's Day Parades in Boston and New York. On one hand, segments of the established Irish community feel that any appearance of a lesbian and gay contingent in the traditional parade is a gross infringement on their rights. On the other hand, some gay and lesbian Irish-Americans also feel that their rights are being violated by being prevented from marching.

In both cases the issues have become so overwrought, so fraught with spoken and unspoken symbolism that it seems to function as a veritable crucible of national and sexual identities, of class presumptions and economic realities. The symbolism here is so strong because the historic Irish-American and the contemporary lesbian and gay identities are under a great deal of stress—both groups are attempting to assert their individual identities in a traditional public arena, the very point of which is to celebrate the notion of identity and community. It is no wonder that they are at irreconcilable odds.

As a community we need to find new ways of talking and thinking about popular culture and also to have a more active understanding of our own responses to it. We must also support, and have our institutions support, a popular culture that reflects the true diversity of the gay and lesbian community. And while these may seem like simple and easy prescriptions, it would be foolish to think that any of this will be achieved without struggle or complaint.

As our social and political culture evolves, it might well mean that an opera like *Madama Butterfly*, at least in the interpretation we know today, will be viewed as culturally unacceptable. It very well might mean that roles that have "traditionally" been given to white actors will go to actors of color. Perhaps some of those primo slots on the occasional lesbian and or gay-themed episodes of *Oprah*, *Joan*, *Donahue* or *Geraldo* that are usually filled with white gay and lesbian spokespeople will now be filled with Black or Latina or Asian queers. It might mean that some well-paying positions in community organizations that have always had white occupants will go to people of color. It will certainly mean that as gatherings such as the OutWrite lesbian and gay writers conference become more diverse that in order to make room for people of color, some white writers who are used to being on panels will not be asked in the com-

ing years. None of this is going to be easy.

Privileges in our culture rest, for the most part, on someone else's loss. Racial equality and a true multicultural understanding and sensitivity is not going to happen without the dominant culture—that is, mostly white people—giving something up. The reason all of this cultural fighting is so heated, so painful, is that it is not *Miss Saigon* or *Basic Instinct* or the St. Patrick's Day Parade that is really at stake, but rather that these are all important symbols of power and powerlessness. □

Schulman

Continued from page 11

the public lie. This film revealed the audience's deep secret: that real cunts are hairy and diverse, real cunts are what dominant culture media calls ugly. I think that the audience was responding to being exposed as people who see, touch, taste and have vaginas that don't look the way they are supposed to. As long as the audiences are ashamed, the films will only be able to minimally achieve the goal of depicting lesbian sexuality in an organic manner visually analogous to how we experience it.

Entering from the private into the public is taking place off-screen as well. Many times in history it appeared as though gay and lesbian subject matter was just about to burst into general acceptance. But actually, we never seem to get beyond tokenism. The number of gay and lesbian tokens permitted into the mainstream is very small, and is still restricted along race, class and formal lines. But at the same time, the rewards available to these tokens are greater than they have ever been. It is the trickle up theory of gay liberation. So, I think we have to be much more vigilant about how and why our representatives are chosen. Once the mainstream selects a representative from a minority community, what we really know and feel about that person's authenticity cannot be expressed because they are representing us in a level where we do not have a voice. Are our representatives chosen because their work resonated with us and we trust and support them?

Take the example of Audre Lord's novel, *Zami*. Many gay people will cite *Zami* as one of the most influential books they have ever read. Yet *Zami* was never published by a mainstream press, never reviewed in the *New York Times* and is rarely available in commercial bookstores. Surely the reason why all these avenues have been available to me, for example, and not her, had nothing to do with quality and everything to do with racial, class and formal exclusion. Similarly, the films I mentioned earlier will never be seen in commercial distribution. They are being represented by *Longtime Companion*. In the same way Marlon Riggs' film about Black gay men, *Tongues Untied*, will win no prestigious Hollywood awards, will not earn huge financial returns, will not gain him access to the most exclusive areas of cultural production as Jennie Livingston's film on Black gay men, *Paris is Burning*, has. Within the rigidification of officially sanctioned gay culture and officially recognized gay artists, the true diversity of our work, which is knowable within the underground of the gay arts, becomes obliterated. Let us look for example at *Longtime Companion*, a movie that the mainstream press had called the most important film about AIDS ever made. All of the films I described here are far more honest, truthful and resonant depictions of AIDS, but they are not palatable to straight audiences. They do not confirm those audiences already existing beliefs about gay life. A nude man with KS is not the image of AIDS that the media machines will permit into the world—and yet this image is a reality that we, gay people, live with on a daily basis.

As for the artist who is offered a place in the mainstream, there are many questions we must ask ourselves. What does my community really think of me? It's one thing to go on TV wearing a Silence=Death button but how have I really treated people with AIDS in my own life? What is my relationship with community organizations? I raise this because the sad fact of tokenism is that at this point a gay artist could have absolutely no credibility with the people they speak for and still be propelled into positions of access and power. Because class, race and formal choices are pre-requisites to mainstream recognition, we (both artist and community) must insist that personal opportunity is not the same thing as systematic change and never let the glamour of tokenism, or our own desires to be accepted, obscure the varied truths of how we really live. □

(This paper was first presented at the Brattle Theater in Cambridge, Mass., during a benefit for *Gay Community News* in January, 1992. The other panelists were Daryl Chin, Jennie Livingston and Michael Bronski.)

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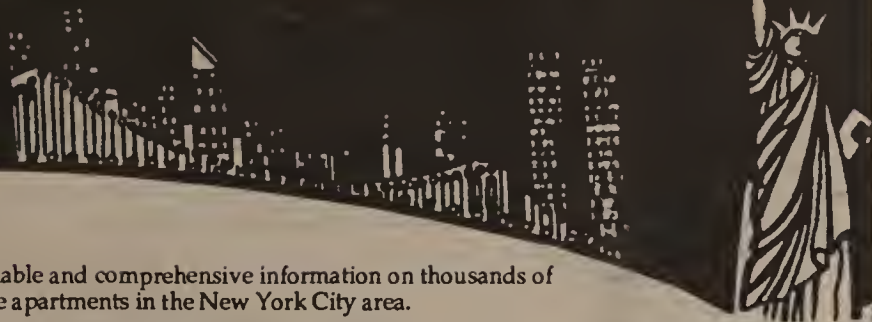


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MARILYN HUMPHRIES

Many of the gay and lesbian group's hecklers at Boston's parade were teenagers

Pride

Continued from page 6

that the group's "extremely distasteful" actions would incite violence among parade-goers. However, Zobel found that "the right of peaceable assembly carries with it the idea that thought may be expressed without threat to public good."

One of GLIB's lawyers, Mary Bonauto of Gay and Lesbian Advocates and Defenders, said in a statement, "Since our community has been more active in sticking up for themselves of late, it is... critical that the judge reaffirmed a central principle of constitutional law—that there must be freedom of thought especially for those ideas which others hate." GLIB was also represented by Sarah Wunsch of the Civil Liberties Union of Massachusetts and Ellen Wade of the firm Sugarman, Rogers, Barshak and Cohen.

The court action came after the Council voted twice to exclude GLIB from the parade—despite the fact that Kay had received a letter stating the group was "cordially invited" to march. She said she had completed all the requested paperwork and had met with police and parade officials Feb. 22 to discuss security concerns. When news of the first vote to exclude GLIB became known on March 3, the issue made newspaper headlines locally and nationally.

Kay said she was "in shock" when John Lyons, the parade grand marshal and an employee in the city's Office of Veteran's Services, informed her that GLIB's request to march had been denied due to safety concerns and insufficient information about the group. Kay said Lyons had previously informed her that GLIB's participation was assured.

Following a reluctant recommendation by Boston Mayor Raymond Flynn that the Veteran's Council allow GLIB to march, as well as an assurance by Boston police that safety was not a concern and a written agreement signed by Kay stating that the GLIB contingent would be orderly and number no more than 25, the council voted for a second time to exclude GLIB on March 9. This time John "Wacko" Hurley, an official of the veteran's council and the chief organizer of the parade, stated that the exclusion was due to a lack of information about GLIB and the concern that it was not a bona fide Irish organization.

Hurley reportedly circulated newspaper clippings quoting Kay, who is a member of Queer Nation, calling Cardinal John O'Connor of New York a "misogynist and a homophobe." Although the council made no more mention of safety concerns, the media continued to make it an issue—one local newscaster asked a reporter whether all fears had been allayed that members of GLIB would throw condoms at parade onlookers.

Kay said she stressed from the outset that GLIB was a social group whose members wished to march in the parade to celebrate their Irish heritage as gay men, lesbians and bisexuals. "This is a day for us as Irish Americans to celebrate our ethnicity and be out about who we are," she said.

Zobel's ruling contained provisions that GLIB abide by an agreement Kay signed with the police stating that the GLIB contingent would carry only one banner, would not have any other placards or signs and would number no more than 25. Kay said she chose that number because it was the number she had indicated would march when she filled out the parade registration form. At that time, she said, "we didn't think we would get 15 people who wanted to march."

Acknowledging the amount of interest in GLIB's parade participation that had arisen since she originally registered the group, Kay said, "If I had known how this was going to play out, I would have put a larger number down on the registration." Half of the 25 slots were given to active members of GLIB, with representation given to bisexuals, veterans and people with HIV, Kay said.

The other half of the slots were open to the Irish and Irish-American gay, lesbian and bisexual communities as a whole, and were chosen in a "lottery" at a meeting March 13 at Boston's Lesbian, Gay and Bisexual Center. In all, 13 women and 12 men made up the contingent. Two members of the newly-formed Irish Lesbian and Gay Organization/Boston won the chance to march.

Next year's parade

ILGO/Boston member Michael Connolly, a native of Ireland, told GCN that his group plans to apply for a parade permit next year. This year, he said, the group was too new to have many members interested in such a public act, adding, "The vast majority of the people at ILGO meetings are just dealing with coming out."

Cliff Arneson, co-president of New England Gay, Lesbian and Bisexual Veterans, who marched in the parade in his army fatigues, said his group would also file for a permit to march next year. "A lot of people died so we could march in this parade," he said.

However, parade organizers are reportedly discussing the possibility of privatizing the parade so they could legally exclude gay and lesbian organizations from participating. At-large City Councillor Albert "Dapper" O'Neil, a South Boston resident, told GCN at the start of the parade route, "The only thing I'm enjoying [about GLIB's participation] is that this will be the last parade they're marching in."

O'Neil said neighborhood residents would raise the money themselves to fund the parade privately, adding, "we can raise enough in one night." However, many observers, noting the amount of time city employees devote to organizing the event each year, doubt it could succeed without city involvement.

While many from GLIB vowed to march in the parade next year with a much larger contingent, other participants said they did not wish to subject themselves to the abuse. Jender said she used to attend the parade every year. "The St. Patrick's Day Parade is one of the biggest holidays in my family—my grandmother lives on the parade route," she said, adding that she may not attend the parade or march in it next year.

Callahan, the man who was punched in the arm, told GCN he will not participate next year. "I'm glad it's over," he said. □

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Gurganus

Continued from page 10

My answer for that missing link between the sanctity of the address book and the disgraces of the newspaper is fiction.

My responses are books, which I see as a kind of fulcrum and filter between the one and the other. What I'm doing in some ways in the fiction is posing.... I mean, I want to have a good time, and I want to create entertaining and utterly engrossing shapes.

But I'm also posing ethical questions for myself and imposing those questions onto invented characters, then watching what those characters will or won't do or can or cannot do for each other and for themselves. By doing that I hope to engage the underutilized ethical imagination of my readers and set them to thinking about some of the same issues.

In "Blessed Assurance," for example (in *White People*), an 18-year-old, poor, white boy finds himself selling funeral insurance to Black people in a scheme that is extremely exploitative to Black people. He winds up paying out of his own pocket for some of the policies of the people that he is sent to exploit. He does this as long as he possibly can, above and beyond the call of duty. But he finds that the system is bigger than he is and that at a certain point you have to decide whether you want to save yourself and your own blood relatives or save strangers.

I think in some ways that is the dilemma that is facing all of us right now. How many people can we be responsible for? If the system is inherently crooked and corrupting and based on unexamined facts, how can we live upright lives? How can we walk straight—or walk gay—if the landscape is stacked and uneven?

The beauty of fiction at its highest level is precisely that. Without exactly answering these questions, it poses questions that become surrogate answers, because the questions are hollowed out enough to allow the individual reader to answer his or her response—to ask the questions of themselves. It's the best solution I can manage. It's much better than running for office oneself. We've all had fantasies of just saying, "The hell with this crooked crowd, let's just try to take it over ourselves."

Actually, my fantasies tend to be more of the benign dictator variety.

Right! Let's just make an end play around democracy.

I've saved the blathering suck-up comment for the end. And that is: I think you're really the greatest gay writer since Forster, but unlike Forster you're out of the closet.

Well, that was his tragedy. It's another enormous advantage to living at this moment historically. We all tend to be brought up against the disadvantages of our age. I think one of the advantages—one of the several advantages apart from superior medical care if you can afford it and better sanitation and the ability to go places and see things—is precisely the fact that sexuality is a topic that can and must be discussed.

We now understand that if one man in six is gay, or one in 10 depending on who you're talking to, then that one in six or one in 10 has *always* been gay. By making oneself visible and by speaking up honestly, you place yourself in a tradition that is much longer or deeper or richer than anyone has been allowed to say it is. I think Forster wanted in some ways to "connect," to use his term. He was passing these stories around to those people who knew and who were safe with the secret, and he was writing whole novels. I don't think he ever thought that *Maurice* would be burned. I think he wrote it for us, for later.

One of the advantages of being alive and big-mouthed right now is precisely to help the people who are coming up behind us in history and to make it easy and even automatic for them. That's my idea of paradise, the moment when having a straight child or a gay child is incidental, like having a brown-haired or blond-haired child.

I remember growing up in my little town in North Carolina and just wishing that some person who had preceded me in the world had found a way to let me know that there were other people like me. When you think about how many great, great artists have been gay from the beginning of time—Leonardo DaVinci being tried for sodomy as a young man—and move up to the present moment, you realize that by committing yourself as a gay artist you join a tradition that is so rich and fertile. Also, the joy of speaking not only for yourself, but for other people who have been frightened to speak or who have not known how. So for me, to have the books that have these aspects hon-

ored by straight and gay readers, and to know that my work is not only for other gay people but for everybody—and I'm making them know us and I hope making us know them—I feel that I'm in a particularly fortunate and blessed position. □

Carmona

Continued from page 9

everyday life, it is really significant."

It also means, she continues, that there must be an openness about the multicultural nature of our community. "Although, this is just happening now in very limited sectors of the gay and lesbian community. My hope for my OutWrite address is to get others to hear and work on this acknowledgment of multiculturalism."

The admission, she asserts with passion, is extremely profound, "The gay and lesbian community has its colonizers, too. That is, some of us in this community have been just as colonized by absolutist gay and lesbian rhetoric as the 'Alliance for Progress' and the Peace Corps have colonized Latin America."

When Mariana speaks her mind about something she believes in fervently, there is a fierceness that shines through her absolutely charming and convivial nature. It is a characteristic that is sure to be in force during the OutWrite keynote and a message that we should not hazard to miss. □

Newsnotes

Continued from page 2

Mass. gets queer youth board

BOSTON—After state legislators failed to enact legislation to create an advisory committee to study gay and lesbian teen suicide, Massachusetts Gov. William Weld issued an executive order to establish the panel Feb. 12. There is no budget attached to the order.

The Governor's Commission on Gay and Lesbian Youth, which will convene by mid-April, will consist of 16 volunteer members who will advise Weld and members of his cabinet on the creation of programs and support services to meet the needs of gay and lesbian youth in the commonwealth. (See *GCN*, Vol. 19, No. 23.) Activists say it is the first panel of its kind in the nation.

—Dawn Schmitz

For the Activist in You

• **OutWrite attendees:** Boycott the Amsterdam restaurant at Park Plaza hotel, a non-union replacement of a union restaurant. Call to protest the Amsterdam/Arlington Management Co.: (617) 426-1111.

National

• March for Women's Lives, Sunday, April 5, Washington, D.C. Ellipse 10 a.m. Also, April 4 rally for D.C. Statehood at Capitol; April 6 activist trainings and lobbying. Info: NOW (202) 331-0066. Boston bus info: (617) 782-1056, subsidies available.

• Tell Ann Landers, "Yes. I'm glad I'm gay." In her column March 8, Landers initiated a poll of whether "homosexuals" would rather be straight. Results announced soon: Ann Landers, P.O. Box 11562, Chicago IL 60611-0562. Info: Lisa (508) 975-5530.

• Northeast Lesbian, Gay, Bisexual Student Alliance Conference, March 27-29, University of Delaware. Info: LGBSU, 201 Student Center, Newark, DE 19716; (302) 831-8066.

• First Ms. Northeast Leather contest, NYC, April 4. Info: Rose Paradox Productions, 496A Hudson Street, Suite D42, New York, NY 10014, Attn: MNEL '92. Also give input to the first S/M Leather Dyke conference in Seattle, targeted for Sept. Info: Powersurge, 1202 E. Pike St, Cellblock #819, Seattle, WA 98122-3936.

New England

• Call Gov. Weld's office to protest his plans to adopt the death penalty: (617) 727-3600.

• Urge Vermont legislators on the Judiciary Committee not to kill the gay anti-discrimination bill (S-131, H-162): Judiciary Committee chairs: Sally Fox, John Bloomer, Vt. Legislature, Statehouse, Montpelier, VT 05602; (800) 322-5616.

• Rally for choice, April 4, 8 p.m., Boston Common, corner of Charles and Beacon Streets. Info: NOW, (617) 782-1056.

Got activist news? Write, call (617) 426-4469 or fax 426-2723. —Carrie Wofford

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that there's a difference between being bored, and being boring. I'm starting to doubt it. Send me letters, send me flowers, send me... *GCN* Box 789 (42)

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I'm *not* white, *not* rich, (not male either, in case you got this far) but I *do* have some free time now and then. Want me to spend some of it with you? *GCN* Box WRF (42)

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GWF 27, filmmaker, drummer seeks women to meet for drinks/coffee see movies with, possibly more. 25+, race not important, sense of humor is. Make me glad I didn't move to L.A. (42)

GWM, elfish, thin fem wants bad white street boy, black-haired, thick together eye brows, long chin, long boned, wide/long nose, light skin. 9801 S. 157th Pl., Gilbert, AZ 85234 (34)

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Multicultural anthology of creative writing by young lesbians, gay men, and bisexuals. *From Now On* seeks poetry, drama, fiction from writers born in 1966 or later, especially from people of color. Many submissions already received. Send works ASAP to Lowenthal/Wofford, PO Box A-164, Hanover, NH 03755. (42)

WORCESTER AREA

Planning meeting for '93 March on Washington, March 22, 6:30 pm, United Congregational Church, 6 Institute Rd, Worcester. Multicultural group. Info:(508)829-989. (34)

Softball anyone? 18 gay women's teams play every week in the Boston Alternative Women's League (8 competitive and 10 recreational) If you are interested in playing, there is a team for you! For info, call Leslie at 734-7337. (34)

GAY, LESBIAN AND BISEXUAL YOUTH

For a list of newsletters, pen pal programs, talk-lines, and other resources, send a self-addressed stamped envelope along with a note requesting the National Resources List to the Youth Outreach Program, 1213 N. Highland Avenue, Los Angeles, CA 90038. This list is available free to anyone 23 or under.

VISUAL ARTISTS

Looking to form informal, ongoing group of gay & lesbian visual artists for critiques, discussion+support. Painters, photographers, mixed media artists, etc...Serious inquiries only. Debi 617-524-7992 (34)

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Women's Percussion-Marching Band African-Brazilian, cuban rhythms-plays wide variety of community events-has openings. All levels of musicianship welcome! Rehearsals 7-9 pm Tuesdays at Graham & Parks School, 15 Upton St, Cambridge. Call Angelamia Bachman for more info. Opening date 3-24-92. (34)

SOFTBALL: Competitive team looking for A/B, team-oriented, fun-loving players for gay women's league and tournament play. Wednesday nights and two weekends per month. For info, call Leslie at 734-7337, leave message. (34)

HELP WANTED

BAND NEEDED

The Women's Lunch Place (a day shelter for women) is looking for a FUN band to play at our Mother's Day celebration—can you play for free—or close to it??? Please call Maura at 267-1722 (38)

PEACE AND JUSTICE ORGANIZER

Boston Mobilization for Survival, working to oppose U.S. militarism and to promote social and economic justice, seeks head organizer to build grassroots involvement and activism, and to expand our network of members and supporters. Key responsibilities include planning political program and strategy, increasing membership involvement and leadership skills, fundraising and event organizing. Minimum 5 years organizing experience required. Salary \$27,000/yr., plus benefits. Equal opportunity/affirmative action employer. Please send resume, two writing samples, and three references to: Boston Mobilization for Survival, c/o Search Committee, 11 Garden St., Cambridge, MA 02138

EXECUTIVE DIRECTOR

Strong management, supervision, grassroots organizing, writing and computer skills required/ 5 years experience, progressive politics a must. \$23,100+ good benefits. Apply to Personnel Committee, CPPAX, 25 West St., Boston, MA 02111 by 3/27/92. People of color, gays and lesbians strongly encourages to apply. (34)

Co-coordinator needed for BatteredLesbian Support Project at multi-cultural women's shelter. Duties: public speaking, facilitation of support group. Spanish speaking helpful. Formerly battered lesbians, women of color encouraged to apply. 6 hours/week, \$15.03/hour. Resume by April 8 to Transition House, Box 530, Cambridge MA 02238 (34)

EARN EXTRA INCOME

Earn \$200-\$500 weekly mailing travel brochures. For information send a stamped addressed envelope to Galaxy Travel, Inc. P.O. Box 13106, Silver Springs, MD 20911-3106 (40)

EARN COMMISSIONS referring clients to us. We advance funds to PWA's in return for their life insurance benefits. American National Investors Corp. 1-800-594-2168. (38)

CANNERY WORKERS/ALASKA

Up to \$600/wkly. Earn \$4000+/monthly on fishing vessels. Over 6000 openings male/female. No experience necessary call 1-206-736-7000 ext. 5449B2. (34)

GAY COMMUNITY NEWS CLASSIFIEDS

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IF YOU PLACE A PERSONAL IN *GCN* BETWEEN NOW AND MAY 1ST, PAY JUST \$10 AND YOUR AD WILL APPEAR EVERY OTHER WEEK FOR 10 WEEKS.*

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☐ *Special offer : 10 for 10 Personals
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\$7 for 1st 25 words; 25¢ for each add'l word
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☐ Pick-up box. \$4 for 6 weeks

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☐ \$20 per column inch, _____inches x \$20

TOTAL

CATEGORY

☐ 10 FOR 10

☐ PERSONALS

☐ ANNOUNCEMENTS

☐ HELP WANTED

☐ HOUSING WANTED

☐ ROOMMATE WANTED

☐ VOLUNTEERS

☐ APARTMENTS

☐ VACATIONS

☐ MESSAGE

☐ FOR SALE

☐ PUBLICATIONS

☐ ORGANIZATIONS

☐ SERVICES

☐ MOVERS

☐ OTHER _____

Name _____

Address _____

City _____ State _____ Zip _____ Phone _____

Deadline for Classifieds is Friday at 3 p.m. for the next Friday's edition. All ads must be prepaid. All display ads must be camera ready unless alternative plans have been made. No ads accepted over the telephone. Please clip and return this ad form with payment to *GCN Classifieds*, 62 Berkley St., Boston, MA, 02116. Visa/MasterCard accepted.

GCN NEEDS YOUR HELP.

GCN began as a volunteer run organization, and we still depend heavily on volunteers. In fact, our survival now depends on more people-power! To find out how you can get involved, call 426-4469 and ask for a volunteer information package. This will give you a better sense of how our office works and the type of help we need. Below are some critical ways to get involved right away.

PLAN A BENEFIT

Enter the thrilling world of events planning. Gain valuable experience while mobilizing the community to support GCN.

PURSUE PROOFREADING

GCN always needs diligent readers to make sure no typos make their way into publication. Are you good at catching errors? This job might provide unique satisfaction for you. Proofing happens on Weds. and Thurs. night every other week. Call for details.

FOR SALE

"TAKE A STAND FOR SEXUAL LIBERATION! SUPPORT GAY RIGHTS!" t-shirts w/pink triangle underneath (S-XL) \$12.00, 2 for \$20.00. Freedom Alliance, P.O. Box 240915, Apple Valley, MN 55124. (30)

BRAINTREE-"MINT COND." \$147,000.00

Colonial-completely remodeled. 7 large rooms, 3 bedrooms, 1 1/2 new baths. Gunite pool, small professionally landscaped lot. Low taxes, near T and Expressway. Owner: (617) 843-3407. (32)

SERVICES

PHOTOGRAPHY/VIDEOGRAPHY

Portraits, Special Events, Oral Histories. 10+ years experie.nce. Call SAMDPERIL Audio/Visual at 617-524-7992 for more info. (34)

HOUSE CLEANING PERSON

Eight years experience. Trustworthy, reliable and responsible. Spanish/English: Excellent references. Call Octavio (617) 286-4838. I do windows too! (34)

MEET A NEW LOVER

It's up to you. Have FUN Local #'s. 1-900-773-9800 \$2/min 18+ CF Comm Oceanside, CA (40)

MASSAGE

YOUNG BLACK MASSEUR

In Beacon Hill for complete full body Swedish massage you will never forget. \$60, call for appt. (617) 367-9107. (34)

ROOMMATES

JP - 3 MIN. TO ARBORETUM

LF 41 seeks friendly, independent roommate for sunny JP apt. 3rd floor, porch, wash mach. Sorry, no pets. \$275+. Open to temporary housemate or part-time arrangement for out-of-town commuter. 522-2240. (32)

WATERTOWN SQUARE

LF acupuncture student seeks woman to share apt. on river, 2 blocks from Watertown Sq., buses, etc., close to pike. Canoe in basement, outdoor pool down the block. \$337 +. 924-1317

3LF seek nonsmk F for sunny rm in lovely apt. in JP W/D. dishwshr. Near bus, T, Aboretum. \$290 includes all. 522-6266. (32)

TEELE SQUARE, SOMERVILLE

3 lesbians seeks 4th womanist/feminist to share the fun and frustration of creating a home community. Avail Feb. \$275+. 628-7604 (32)

ARLINGTON

LF & F seek F with sense of humor for large sunny apt., w/d, porches, fireplace, pkg., near T. Quiet, no smoke, min. drugs/alc. \$310+. 648-4107, 648-8245 (30)

EAST ARLINGTON—WALK TO T

2 lesbians plus cat seek lesbian 25+ to share our home. Good communication, sense of humor, open to racial diversity. No smoke, drugs, minimum alcohol. Beautiful, spacious apartment. \$340+, 643-2426. (30)

WEST OF BOSTON

LF + dog seeks m/F to share home in country setting. 25 min. to Boston. Lg. yard, deck, pkg., W/D, DW, fireplace, mod. kitchen. 2 private rooms + bath. No smokers. \$450+. Call (508) 655-2623. (30)

SOMERVILLE

March 1st or earlier, 3rd sought by 2 plus cat, 3rd flr. Quaintly beautiful large apt., 100 years old. Wood floors, laundry, clawfoot tub, big porch. Btwn Davis and Union Squares. Quick bus to Davis, Kendall, Lechmere and other T. Clean but relaxed. Good neighborhood, easy parking. We smoke. \$325+. Rachel, Chris or Jenny 776-2811.

3 LF, LARGE HOUSE, JP, SK 4TH

Independent, cooperative household with a sense of humor, a cat, low rent, near T's and progressive politics seek LF, 27+, non-smoker, minimal alcohol, experience with group living. Available 3/1, 522-7572. (29)

Classifieds

Try GCN's Guaranteed Roommate Ad

All roommate and
housemate ads that are
prepaid for two weeks
will run until you
find a roommate.

Ads are *not* automatically renewed.
You must call in every additional week
you want the ad to run. Phone calls
for renewals will be accepted on
Fridays until 3 pm. 426-4469.

PORTER-DAVIS SQ

2 LF seek F for friendly independent household,
nice big apartment, W/D, driveway. No smoke,
\$330+, 643-5903. (27)

HARVARD SQUARE AREA

LF seeks 25+ LF, Bi or SF to share 2 bedroom
apt. 5 min from Harvard Square. W/D and fire-
place. No smoking. \$337.50 utilities included.
Call 864-6609

Professional gay male seeks same to share 2BR in
Jamaica Plain. Fully equipped, large, all oak, eat-
in kitchen, pantry, W/D, porch, yard, ceiling fans,
new windows, fresh paint, refinished wood floors,
one block from orange line. No pets, drugs,
partiers. Available 2/1. 731-2205. NO FEE. (27)

FEMALE HOUSEMATE

DAVIS SQ (NEAR RED LINE/TUFTS)

Three women (womanist, of varied ages and sexual
orientations) seek woman for our sunny, spa-
cious, two floor apartment. Friendly, independent,
quiet, homey. Next too laundromat, stores, park.
Chem-free. \$300+ utilities, 2 phones, 666-2851,
628-7687. (27)

FRIENDLY HOME-SOMERVILLE

2LFs and dogs seek 1LF to share house in Davis
Sq. Yard, walk to T. Short- or long-term. No
smoke/drugs, minimum alcohol. \$350+. 776-
6612. (27)

BIG HOUSE

2 LFs seek 3rd for 3 flr rent controlled house in
Cambridgeport. Parking, yard, near T. Bdrm and
study for \$286/mo. 661-6771 eves. (hrs)

LOVELY CONVENIENT SPLIT RANCH

3LF and 2 cats (no more please) seek fourth.
Suburb, 5 min. to Tufts, 10 to Davis Sq. and
Cambridge, near Rt. 93. Lovely 2 1/2 bath home,
huge yard, gardens, patio, all amenities, fireplace,
storage, parking, separate phone line. Non smok-
er, 30+ desired. \$330+, security. Available imme-
diately. 721-2326.

HOME NEAR WORCESTER

seeking L for 4-bedroom home in Shrewsbury.
Available immediately. Parking, washer/dryer,
cable. Independent household, \$275/month, plus
utilities. Leave message. (508) 842-1020. (ind)

QUIET COUNTRY RURAL LIVING.

SLF craftsman seeks roommate, to occupy fur-
nished room, shared kitchen/bath and
washer/dryer. Vegetarian preferred, no smoking,
no drugs, pets negotiable. 55 minutes north of
Boston. 15 minutes to commuter rail. (603) 432-
1081. Anytime. (28)

TEELE SQUARE, SOMERVILLE

3 lesbians seek 4th womanist/feminist to share the
fun and frustration of creating a home communi-
ty. Feb. \$275+ 628-7604 (28)

MAKING A HOME IN EAST ARLINGTON

1 friendly considerate LF seeks 1-2 LF's for real-
ly nice, spacious 3-bedroom. Convenient to T. Off
street parking. Wood floors, sunny, porches, yard,
basement laundry. Own phone line(s). Petless,
smokeless. \$385+util. Call 648-0970. (30)

MEDFORD

Lesbian looking for housemate for large 2-BR
apartment. Near Tufts, T, laundry, dogs okay.
\$350 plus util. Loren 391-1084. (32)

NASHUA, NEW HAMPSHIRE

Seeking woman to share townhouse Exit 8.
Sunny, large bedroom/closet, washer/dryer fire-
place, dishwasher, some storage. Friendly inde-
pendent environment. No smoking. \$290+utili-
ties. (603) 886-9445. (32)

ON STREET W/DIVERSITY

GM 40 seeking non-smoker in large sunny flat on
2nd floor. Washer/dryer \$400 includes util. 524-
0095 Near T. (32)

Wakefield 3 bed 2 bath contemporary DW, W&D,
cable, parking. Near 128 & 93. \$400.00 mo.
includes utilities. Dennis 246-1905. (32)

NORTH CAMBRIDGE

LF seeks F for beautiful, very sunny 2 BR.
Friendly, quiet, no smoke, min. drugs/alc. Hrdwd
floors, porches, deck, large yard. \$375+, poss.
negotiable. 661-8957 (28)

BROOKLINE VILLAGE

2 L seek L 27+ for 7 room apt. ample space, light,
airy, w/d work flr, 5 min to T or stores. \$333
includes heat/hw/gas, pkg. 12 steppers, recyclers
welcome. No smoke or fur, call 734-3536 (28)

2ND AND 3RD FLOOR IN E. ARLINGTON
2LFs seek 3rd for spacious, sunny 3BR. Yard,
porches, laundry, off-street parking, own phone
line. No smk/pets. \$400 + util. Call 648-0970 or
648-1724.

NASHUA NH AREA

GWF, 33 sks same or GWM to share twnhse.
Must like cats but no more pls. Lg BR, some
storage, w/d, deck. \$350 + util. 503-595-2308.

JAMAICA PLAIN

3LF seek LF for spacious house close to Centre
street and T. No smoking, no pets. \$300+utilities.
522-8235.

Somerville: Very clean, quiet, private GM, seeks
M/F for beautiful apt. No pets, smoke, or drugs.
Light cooking preferred, foreign coll. students
welcome. \$300.00/mo. plus util. Details? call
625-9438 A.M.

SPACIOUS JAMAICA PLAIN APT.

Looking for two people to share fabulous 3 BR
apt. Lots of great features, good location. Near
T, 39 bus, Pond, Excellent rent \$300 +. Available
May 1 524-7767.

MOVERS

GAY MOVER 641-1234

(v.20+)

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Complete moving service. 7 days a week. New
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PUBLICATIONS

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Lively, down-to-earth feminism in the nation's
oldest women's newjournal. Analysis, reviews,
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political work among working, disabled, incarcer-
ated, old and poor women, women of color, les-
bians and women from every continent \$15/11
issues

THE OTHER SIDE OF THE STORY

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GAYELLOW PAGES

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WOMEN'S REVIEW OF BOOKS

monthly review of current feminist writing. Since
1983. Our readers span the U.S., Canada, and
abroad. Subscriptions: \$15/U.S., \$18/Canada,
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WOMEN'S REVIEW, Wellesley Women's
Research Center, Wellesley, MA 02181.(ex)

LESBIAN CONTRADICTION

A Journal of Irreverent Feminism. Quarterly of
commentary, analysis, reviews, cartoons & humor
by and for women who agree to disagree—who are
still political, but not necessarily correct. Sample
\$1.50sub. \$6 more if/less if. LesCon, 584 Castro,
No. 236G, SF, CA 94114. (18.35)

BROOMSTICK

A quarterly national feminist political journal by,
for, and about women over forty. 3543 18th St.
#3, San Francisco, CA 94110. Yearly subscrip-
tions: U.S. : \$15, Canada, \$20, (U.S. funds).
Overseas and Institutions \$25. Sample copy \$5.
Free to incarcerated women over forty.

"OH MY COCK"

"One queen, one cock, two balls and the copy
machine at work." *Oh My Cock*, the nastiest little
gay sex zine, is coming soon. For info, send
SASE (legal envelope) to GCN Box OMC.

PRISONERS SEEKING FRIENDS

I like art, reading, country and rock music.
Needing and hoping for a "friend and lover."
Please no games. Ricky Neal Elamon,
#96677, Northpoint Training Center-Dorm
6-LL. PO Box 479, Burgin, KY 40310

GM, 26 seeking correspondence from
someone who is romantic, affectionate,
understanding, honest, confident, warm,
sharing. Anthony Williams, #120588,
Louisiana State Penitentiary, Camp-D, Gator
4-R-6, Angola, LA 70712

Dominant 23 y.o. gay American Indian
"male." Really would like to make new
friends and exchange letters—sex letters too!
Interests are reading, writing, computer
science, kick boxing and working out. Jerry
Walker, #470151, Rt 4, Box 1200, Rosharon,
TX 77583-8820

GWM wishes to correspond with gay man.
No games and no BS. Mark A. Robinson,
DOC #910512, Westville Corr. Center, PO
Box 473, Westville, IN 46391-0473

Witty Cape Verdean (Portuguese &
African) 25 y.o. Gemini from East Coast
who unfortunately is in "tired" Calif, desires
to meet an equivalent counterpart for
correspondence, etc. Can write other
prisoners that aren't in CA. Gianni Gomes,
1600 California Drive, Dept: D-97767, U-
247, Vacaville CA 95696

I am a 25 y.o. who's been incarcerated for
five years and I am soon to be free. I would
like to correspond with a gay male between
the age of 19-40. I carry myself with respect
and hope others will do the same. Darnell
Leoward, 90A6872, Box 149, Attica Corr.
Facility, Attica, NY 14011

I'm 34, I'll write anybody that will write
me, I love reading and writing, plus I like to
cook. Glenn Hudson, BC-5808, Graterford,
PA 19426-0244

Black male, likes reading, cooking, biking,
swimming, fem-men, queens, T.S., T.V., etc.
Garrick Daniels, 90-A-9428/Drawer B/Roule
216, Stromville, NY 12582-0010, B-3-313

GBM inmate, thought of changing my
name to loneliness! Please need to hear from
other gays color unimportant I will write all.
Angello Williams, 80-B-1329, Box 500,
Elmira, NY 14902

Attention!! 19 y.o. GWM, looking for a
man to love and cherish. Interests include:
poetry, music, art, cars and a romantic night
at home with my lover. So if you're my
lucky man, write to: Claude C. Johnson, SID
#8358972, Oregon State Penitentiary, 2605
State St. Salem OR 97310. No prisoners.

I'm in a protective custody one man cell,
and it's hard to talk to anyone. I'm gay, I
would like some correspondence with TVs
and TS's, mostly, but would correspond with
anyone out there! John L. Martinez, #97973,
Unit-32-B-Bldg, Cell-17, Parchman, MS
38738

GWM inmate lonely and getting short
have pen full of ink but no one to write seeks
friend/lover will ans. all please write. Rex
Koytila, 91A517, PO Box 500, Elmira, NY
14902

39 y.o, interests are music, classic movies,
massage and cuddling, plenty o f love to
share with someone special. Wayne Tubbs,
PO Box 250, Draper, Utah, 84020

30 y.o., nice personality, speak truthfully,
what's on my mind. Hobbies are: all sports,
country music, Rock & Roll, good movies,
making things with my hands. Craig Parrett,
D-21024, B-5-B-220, P.O. Box 29, Represa
CA 95611

I hunger for some type of freindship-
association which doesn't revolve around the
prison-violence mentality. I am freindly and
easygoing. I love cats and sailing. Don Cleo
Day, E22707, 4A3R 60, PO Box 60, PO Box
3476, Corcoran, CA 93212

WOMEN SEEKING FRIENDS

32 y.o. dominate female looking to
correspond with sincere minded people.
Can't write other prisoners. Gwendolyn
Jones, 152717, PO Box 8540/35, Pembroke
Pines FL 33024

Black woman looking for a Black woman.
I just want a true woman. I want someone
that's willing to spend their life with another
woman. Bascially I want a friendship from
the beginning if your interested you can
write me. Naze Simmons, PO Box 180,
Muncy, PA 17756. The gay life is my life.
Try me you surely will like it.

Single, sexy, Bi. Looking for good sex,
clean and kinky. Fun is a must!! You only live
once, come on write me the best. Collecting
sexy lingerie and making love in the rain
turn me on. Only sincere should write. Ages
25-60. Sherri Kelley, P.O. Box 109-3822,
PeeWee Valley, KY 40056



37 y.o. GM, very young at heart would
love to write someone, only down for a short
time, loves outdoors and romances, music.
Main interest is improving myself and
finding someone to share thoughts and
feelings. Daniel Kelly, #038394, PO Box
1072, Arcadia Fl 33821

GBM, age 32, incarcerated and looking
for gay friends with interests in sports,
poetry, sexcapades, spiritualism. No inmates.
Frank Elijah Smith, #04692, Florida State
Prison, PO Box 747, Starke, FL 32091

6 months until I'm free. Lonely 24 y.o.
redhead looking for that one man to take care
of me. I'm caring & willing to learn
anything. Write Pat Garrett, PO Box 8288,
Boise, Idaho 83707

GWM, 23 y.o. seeks a loyal long lasting
relationship with a non smoker, disease free
understanding GM. No drugs. David
Duplantis, C-P, Unit 32C, Parchman, MO.
38738

I don't have any family. I'm looking for
someone that wants to meet a young guy for
friendship and maybe more. I'm looking for
someone open minded and honest and that
can help me out from time to time. Jimmy
Cole, #96613, PO Box 97, McAlester, OK
74502

Lonely gay angel needs your letters. Will
answer all. Angel Flores, #189284, PO Box
45699, Lucasville, OH 45699-0001

I will be released from this hellhole very
soon, I have been incarcerated for several
years, and have lost all my family and
friends over the years. I have no place to go
upon my release. I am very clean and neat,
willing to pay my way if someone will find it
in their heart the desire to help a gay brother
get on his feet. I can and will work doing
most anything to make my own way. I know
chances are not in my favor, but I hope and
pray someone will read this and want to give
me a chance. Gerald Phelps, #117296, Camp
C, Jaquar 4-Left-3, LA State Prison, Angola,
LA 70712

Black bisexual male, I am a lonely
prisoner looking for mature and understand
gay male for correspondence and possibly a
relationship and race or age is not a factor.
Lesley Dawson, 213-276, PO Box 45699,
Lucasville, OH 45699-0001

I'm 35 very easygoing and will a good
sense of humor. I am not particular who
should write. Gerald Rubalcaba, Box 7500,
B #85887, SHU C9, B105, Crescent City,
CA 95532-7500

Interested in corresponding with someone
from the Northern Calif. area. I'm 39 and a
weightlifter. Mark Christiansen, 19762-008,
PO Box 1000, Oxford, WI 53952

Calendar

21 SATURDAY

Boston ♦ "Out is In." Join 2,000 OutWrite conference-goers for the lesbian and gay dance party of the year! A benefit for GCN and Out/Look magazine at the Park Plaza Hotel Ballroom, 64 Arlington Street. 9pm-2am. \$10.

Boston ♦ Get Involved! GCN Community Meeting for OutWrite attendees and others. Come and learn how you can be a part of the community newspaper of the lesbian and gay movement. Meeting held at the Park Plaza Hotel, 64 Arlington St., in the Clarendon room on the mezzanine level. 12:30-2:00pm. Brown bag lunch. All welcome. For info: 426-4469.

Boston ♦ Meeting to organize Boston Lesbian & Gay Pride Parade & Rally. New members welcome. 2pm, the Center, 338 Newbury St. Accessible. For more info 262-3149.

Boston ♦ Cocktail party spons. by Les/Gay Caucus of Nat'l Writers Union, and Bay Windows. 20s dress welcomed. Betty Silverman, chanteuse. 8:30-9 pm at Club Cabaret, 209 Columbus Ave. Info: Bob Chatelet (617) 497-7193.

Watertown ♦ Gays/Lesb of Watertown (GLOW) potluck. 7pm. Info/location: Becky 395-4664, Bob 937-6942.

Attleboro ♦ Games night spons. by Triboro Triangles, area ass'n for les/gay/bi & friends. 7pm. Info/location: SASE to Triboro Triangles, PO Box 2751, Attleboro Falls 02763. (508) 223-4636 (voice); (508) 223-4637 (td).

22 SUNDAY

Boston ♦ Wild Women "Flirt with Flowers" at the Spring Flower Show. For more info 262-3724.

Boston ♦ First-hand report on peace talks by Israeli Ambassador Zelman Shoval. Part of American Jewish Congress' Nat'l Biennial Convention. 8am. For location/general info 330-9630.

Boston ♦ "The Dawn of a New Balance," spiritual talk by Tlakaieal at Community Church of Boston, 545 Boylston St., 11 a.m. Free. Info: 266-6710.

Cambridge ♦ Party at Old Camb. Baptist Church spons. by David Peel & Lower East Side. 8pm-mid., 1151 Mass Ave. Info 623-1065.

Jamaica Plain ♦ "Financial Planning for Alternative Lifestyles" with Wendy Traynor. 2-4 pm, Cronos' Harvest, 761 Centre Street. For more info 983-9530 tty-td.

23 MONDAY

Boston ♦ Lesbian Rights Task Force meets at Boston NOW, 971 Commonwealth Ave., 7pm. For more info 782-1056.

24 TUESDAY

Boston ♦ "We Won't Go Back" Introductory meeting to organize Boston NOW's delegation to April 5 mobilization in DC. For details, location call Lynn at 782-1056.

Salem ♦ Panel discussion on health care crisis. 7-9:30pm, Screening Room, Meier Hall, Salem State College. Sponsored by N. Shore Gay/Lesbian Alliance, PO Box 806, Marblehead, MA 01945.

Boston ♦ Volunteer Open House at Northern Lights Alternatives, 6:30-8:30 pm at Boston Living Ctr., 140 Clarendon St., 7th fl. We seek office staff, fundraisers, writers, etc. Info: 536-6365.

Boston ♦ Healing Service for all affected by AIDS. 7:30 pm, Memorial Chapel, New England Baptist Hospital, 125 Parker Hill Ave. Accessible. ASL. info: 738-5800.

Cambridge ♦ DOB 20-something rap: "Sex in the Age of AIDS." Old Cambridge Baptist Church, 1151 Massachusetts Ave. 8pm. For more info 661-3633.

25 WEDNESDAY

Springfield ♦ Seminar, AIDS Coalition: What We Need to Know and Do. Topic: Sports and Athletics; Heterosexism/Homophobia. Open to public, free. Springfield College, Locklin Hall, rm 233. 7-9pm. For more info (413) 788-3221.

Boston ♦ "Medicare, Medicaid and General Relief Benefits in HIV/AIDS." Fenway Community Health Ctr., 7 Haviland St. 7-9pm. Accessible. Free. For info to request ASL, call 267-0900 x287.

Boston ♦ Greater Boston Business Council monthly dinner mtg. w/guest Dr. Marshall Forstein. Back Bay Hilton ballroom, 40 Dalton St. Res. deadline Mar. 20. \$20 members/\$25 guests. Cocktails 6 pm. Res/info: 236-GBBC.

Springfield ♦ Seminar: "Sports and Athletics: Heterosexism/Homophobia." 7-9 pm, Room 233, Locklin Hall, Springfield College. Free. Accessible. Info: James Genascl (413) 788-3221.

Boston ♦ Post-war El Salvador supper forum w/ Becky Pierce. Community Church of Boston, 585 Boylston St. Supper 6:30 pm (\$3.00); Program 7:45 pm (free). Res. nec. for meal: 266-6710 by Mar. 24.

Boston ♦ Media Committee meets at Boston NOW, 971 Commonwealth Ave., 7pm. For more info 782-1056.

26 THURSDAY

Amherst ♦ *My Beautiful Launderette* shown by Umass/Amherst Program for Gay, Lesbian, and Bisexual Concerns. 7pm, Campus Center Rom. 908. Admission free. For more info (413) 545-4824.

Boston ♦ Fundraising Committee meets at Boston NOW, 971 Commonwealth Ave., 7pm. For more info 782-1056.

Jamaica Plain ♦ Women's Open Mic with Sharon Sue Kleinman. Music, comedy, poetry. Cronos' Harvest, 761 Centre Street. 7:30 pm. Call to sign up. 983-9530 tty-td.

Watertown ♦ Writing and Spirituality workshop w/Kelley Conway at First Unitarian Church, 6:30-9:30 pm. \$20. For info/registration: (603) 742-4259

Cambridge ♦ Women's Group of Queer Nation. 7pm, Women's Center, 46 Pleasant St. Free. For more info 354-8807 (TTY/voice)

Portland, ME ♦ Homophobia and Discrimination In Dating. Rines Auditorium, Portland Public Library, 5 Monument Sq., 7:30-9:00pm. Sponsored by The Mattachine Society. Accessible, interpreted. For more info (207) 657-2850.

27 FRIDAY

Cambridge ♦ DOB 35+/- rap. Old Cambridge Baptist Church, 1151 Massachusetts Ave. 8pm. For more info 661-3633.

Boston ♦ Womyn-Ident. Womyn writing group. 7-9:30 pm at G/L Center, 338 Newbury St. \$1 donation; accessible. Bring copies for critiquing. Info: Tally 232-6519

New Hampshire ♦ Chiltern Mountain Club White Mountain Adventures. Hike, bike, sing, eat. Stay at B&B. Deposit req. info: Bob (617) 282-9192 or Alan (508) 658-4652.

Jamaica Plain ♦ 3rd Anniversary of Mill Street Productions featuring Betsy Sakind, Ricla Langlois, Kathy Phipps, Doshie Powers. 8pm, Cronos' Harvest, 761 Centre Street. \$5+. For more info 983-9530 tty/td.

28 SATURDAY

Boston ♦ "Women Filmmakers:" open call screening at The Boston Film and Video Foundation, 1126 Boylston St. Sponsored by Blackburn Multimedia. \$5. Includes reception. For more info/showtimes, call Gigi Piccillo or Suzanne Taylor, 859-1822.

Cambridge ♦ Lesbian Couples 11am-1pm, Women's Center, 46 Pleasant St. Free. For more info 354-8807 (TTY/voice)

Cambridge ♦ Community Works Auction, 6-10 pm, Dante Alighieri Center, 41 Hampshire St. Free. Accessible. To make/help solicit donations: 423-9555.

Cambridge ♦ Wild Women attend Spectrum Singers choral concert, 8pm. Works by Bach, Schutz. For location/general info call 787-2338 or 262-3724.

29 SUNDAY

Durham, NH ♦ Holly Near to perform at UNH. Granite State Rm., Memorial Union Bldg. 3pm and 7:30pm. \$15. For more info (603) 862-1058.

Boston ♦ Boston Gay Men's Chorus: 10th Anniversary Concert. Symphony Hall, 301 Mass. Ave. 8:00 pm. Tickets \$8-\$30 avail. at box office, Bostix, Glad Day. Or charge: 266-1200 or 247-BGMC. Info/group sales: 247-BGMC.

Jamaica Plain ♦ Lesbian potluck brunch 11:30 am-1:30 pm. info/location: Marsha or Niccl, 524-6470.

30 MONDAY

Cambridge ♦ Boston Bisexual Women's Network Intro. mtg. at Women's Ctr., 46 Pleasant St., 7:30-9pm. Info: 247-6683 (lv msg).

Boston ♦ "Queer Street," show by GALA, gay/les artists at Mass College of Art. Runs thru Apr. 2. Tower Gallery, 621 Huntington Ave., 10am-5pm. MCA: 232-1555.

APRIL 1 WED.

Cambridge ♦ Incest Survivors' Thinktank. This week: Ritual & Satanic Abuse. 7:15-9:15 pm, Women's Ctr., 46 Pleasant Street. Info: 354-8807.

2 THURSDAY

Cambridge ♦ Lecture by destructive cult expert Steve Hassan, Old Camb. Baptist Church, 1151 Mass Ave., 7 pm. Free. Info: 864-9275.

Boston ♦ "Yes/No: Issues of Consent," multi-media show on sexuality/power. Part of Mass Coll. of Arts' Eventworks Series. Longwood Theatre, 364 Brookline Ave., 8 pm. \$3/\$2 w/stud. id. For info: 731-2050.

3 FRIDAY

Boston ♦ "Bitch/Dyke!Faghag/Whore!" Boston premiere of Warhol superstar Penny Arcade's controversial perform. piece at Mass Coll. of Arts' Eventworks Series. 4/3, 4/4, 4/5. Longwood Theatre, 364 Brookline Ave. 8pm. Tix \$10 gen./\$8 stu./\$8 adv. from ICA box office & Charette at Mass Coll. Art. Info: 731-2050

New York, NY ♦ Ms. North East Leather contest begins w/cocktails/art show to introduce contestants. The Vault, 28 9th Ave., NYC 10014, 7-11 pm. Tickets (advance only) from The Vault, \$35 men, \$10 women. Contestants must be female residents of eastern states. Info: (718) 353-4881.

4 SATURDAY

Cambridge ♦ Self-defense course for beginning women/girls. 10-11:30am at Sanchin Women's School of Karate, New Dance Complex, Central Sq. Ongoing, through Apr. 25. Info/prices: 393-9423.

Boston ♦ 16th Annual Artists' Ball by United South End Artists, 8pm-1am at Cyclorama, 539 Tremont St. Music, food, prizes. 1800s Paris salon attire opt. Shuttles from John Hancock Bldg., Copley Place, Park Plaza, Back Bay T. \$20 adv., \$25 door. Out of Town, BOSTIX, Copley Flair, Bostonian Mkt., Mills Gallery, Strawberries, TicketMaster. By phone: 720-3434. Info: 338-2288.

New York, NY ♦ Ms. North East Leather contest continues w/Leather Market, 10am-4pm, Les/Gay Services Ctr., 208 W. 13th St. \$3 sugg. Exhibitors/gen. Info: (212) 686-5248. A/so: Contest

begins 6pm at Paddles, at Zone dk, 540 W. 21st St. Advance tix \$15; call (718) 353-4881.

Jamaica Plain ♦ Jeannette Muzima Band. Contemporary, original, improvisational music. 8pm, Cronos' Harvest, 761 Centre Street. For more info 983-9530 tty/td.

Atlanta, GA ♦ Atlanta Feminist Women's Chorus at Southside High School, 801 Glenwood Ave. SE, Atlanta, 30316. Signed, access. Tix \$8 adv./\$4 child./\$10 door. Avail. at: Atlantis Connection, Charls Books, Gallus Restaurant, The Boy Next Door

Boston ♦ Aerobics Against AIDS at Boston Athletic Club, 253 Summer St., 12-3 pm. Top instructors; all levels, ages; Incl. step, funk, and more! Bring canned food, personal care products for donation. Prizes for top fundraisers. Sponsor forms/info: Patty Daly 269-7910.

Cambridge ♦ Les/Gay/Bi Swing & Ballroom w/Cheek to Cheek. 8:15-midnight; lesson 8:15-9pm. Smoke/alcohol-free. Casual. No partner nec. \$6. Old Camb. Baptist Church, 1151 Mass Ave. Info: 629-2219.

Cambridge ♦ Out for Laughs, women's comedy w/Janice "GAL" Perry, Karen Williams, Betsy Sakind. 8pm at Kresge Audt., 84 Mass Ave. \$13.50 adv., \$15 door. ASL, access. Spons. by Sojourner and MIT Women's Studies. Tix: New Words, Cronos' Harvest, Wood & Strings. By phone: 641-2131. Mail orders: Soj. Tickets, 42 Seaverns Ave., Jamaica Plain, 02130 (incl. SASE). Info: 524-0415

5 SUNDAY

Boston ♦ Beantown Women's Rugby Club practice Tues/Thurs 6:30-9pm. All levels. For more info: Teresa at 787-3939/Laurie at 623-2341 (lv msg).

Washington, DC ♦ NOW March for Women's Lives. Join Boston NOW's delegation. Info re: transportation/subsidies: (617) 782-1056

Cambridge ♦ "Two Nice Girls" and Ksenia Mack at Nightstage, 823 Main St., 8pm. \$10.50 at b.o. or Ticketmaster. To charge: 931-2000. For more info: 497-8200.

SATURDAYS

Boston ♦ 40+ Lesbians. Social group sponsoring potlucks, billiards, plays, brunches, new members welcome. For more info 891-3711, 599-4472.

Cambridge ♦ Swingtime Monthly lesbian, gay, bi swing dance with authentic big band sound. First Sat. of month. Old Cambridge Baptist Church, 1151 Mss. Ave. 8:15-9pm. \$6 includes refreshments. For more info 629-2219.

Boston ♦ BLOW (Boston's Leathermen On Wheels). New social club for gay motorcyclists now forming. For more info and location 783-9296.

Boston ♦ Frontrunners. Meet at Metropolitan Health Club for 2-5 mi. run along Charles. Lockers and showers \$1. 10am. Also: Tues. 11:45pm at MHC; Wed. 6:45 pm at Hatch Shell; Sun. 3:00pm at Jamaica Pond Boathouse. Info: Sara 524-4025.

Boston ♦ "Two-Steppin' for AIDS." Local Two-step and line dancing for the HIV positive community and their friends. At the Boston Living Center, YWCA, 140 Clarendon St., 7th fl. Third Saturdays. 7:00-12:00pm. Donations go to direct services for people with AIDS. Info: 236-1012.

Cambridge ♦ Single Mothers' Support Group. Free drop-in group with child care, alternate Saturdays. Women's Center, 46 Pleasant St. 11am-12:30 pm. 354-8807.

Boston ♦ Pink Flamingos. TV/TS of New England. 4 to 6 pm. 338 Newbury St., 2nd flr. 247-2927.

JCambridge ♦ A multicultural story hour for children aged 3-8. Sponsored by FCHC and Lesbian Mothers Group. Third Sat. of every month. Info: 267-0900 ext 292.

SUNDAYS

Woburn ♦ Chiltern Tennis Assoc. Meets each Sun. for singles and doubles. For more info (508) 670-0988.

Boston ♦ Work Issues Support Group. 2 to 4 pm G/L Comm. Ctr., 338 Newbury St.

Boston ♦ Boston Strikers Soccer Club. Weekly novice and club scrimmages. All levels. 3 pm. Info: Erik 423-0929 or Jeff 876-7612.

Cambridge ♦ Lesbian Sports. Magazine Field, Memorial Dr. Spons. by DOB. Softball 4 to 6 pm; volleyball 6 pm 'til dark. \$1. Info: Steph 625-9551.

Northampton ♦ 1992 Lesbian, Gay, Bisexual Pride March Steering Committee meets 2-5pm at The Family Planning Council's 3rd floor conference room. Public also welcome. Accessible. Info, donations: PO Box 280, Hadley, MA 01035.

MONDAYS

Manchester, NH ♦ ACT UP/NH. Meets Mondays. For info/locations: (603) 746-3923.

Boston ♦ New Support Group for Recovering Women with HIV/AIDS. Sponsored by Women, Inc. Call Magda or Christine for a screening interview 442-6166.

Boston ♦ Positive Directions. Peer-led support group for HIV+ people. Boston Living Center, 140 Clarendon. 12:25 p.m. 262-3456.

Boston ♦ Chiltern Downhill Skiing Lessons. Monday nights at Nashoba Valley ski area. Info: Jim 843-3966.

Boston ♦ Monday Night Dinners for PWA's and Friends; about 100 people meeting every Monday at AAC for dinner. No reservations required. 6 p.m. AAC, 131 Clarendon St. 437-6200.

Dorchester ♦ Alcoholics Anonymous. First Parish Church, Mtg. Hs. Hill. Beginners 6:30, hardhats 8 p.m.

Boston TV ♦ PrideTime—Boston G/L TV, with Bill Barnet & Cynthia Pape. 7 pm Cambridge Cable Channel 19. Also Saturdays, Boston Neighborhood Network, 7:30 pm Channels A53A8; and Somerville Cable Access Channel 3, Thursdays, 9 pm.

Boston ♦ Queer Nation meets 1st and 3rd Mondays at new location: Local 26, 58 Berkeley, 3rd Floor. 7:00 pm.

Worcester ♦ AIDS Project Worcester. A support group for family, friends, concerned others dealing with HIV. 305 Shrewsbury St. 7-8:30 pm. (508) 755-3773.

Cambridge ♦ Lesbian Rap Group. The Women's Center, 46 Pleasant St. 8-10 pm. 354-8807.

Cambridge ♦ Partners/Lovers or Former Partners/Lovers of Incest Survivors. 1st and 3rd Mondays each month, 7-8:30pm, Women's Center, 46 Pleasant Street. Free. For more info 354-8807.

Cambridge ♦ Lesbian Rap (topics vary) 7:30-9pm, Women's Center, 46 Pleasant St. Free. For more info 354-8807 (TTY/voice)

TUESDAYS

Boston ♦ "The Woman Poet." Local women poets

read their work in a social setting every Tuesday. 7:30pm. Donation requested. G/L Center, 338 Newbury St. For more info 247-2927, 247-0579.

Cambridge ♦ Afternoon bicycling with Outriders (Chiltern Mountain Club cyclists). Departs Harvard Sq. Info: Bob, 266-3812.

Boston ♦ Tefillat Refuat Hanefesh. "Service of the Healing of the Soul," for Jewish Patients, their families and healthcare providers. First Tues. of month. 6pm. For more info 566-3960.

Boston ♦ Gay Fathers of Greater Boston. Meetings held 1st and 3rd Tues. of month. Lindemann Center, 25 Staniford St. \$2 donation. 8-10pm. For info 742-7897.

Boston ♦ Boston Coalition for Black Lesbians and Gays. 2nd Tues. of month. Harriet Tubman House, 566 Columbus Ave. For more info 424-6989.

Jamaica Plain ♦ Batacoda Belles rehearsal. Open to women of color. Multicultural Arts Center, Centre St. 7-9pm. For more info 864-5067.

Providence, RI ♦ ACT UP/Rhode Island. Call for meeting place (401) 461-4191.

Gloucester ♦ Healing Circle / Positively Clean and Sober. Healing circle 6:30 to 8 p.m., open to anyone facing chronic or life-threatening illness. Pos. C&S 8-9 pm, for people living with HIV and dealing with subst. abuse issues. N. Shore AIDS Project, 19 Pleasant St. (508) 283-0101.

Boston ♦ ACT UP/Boston. The Living Center, YWCA, 140 Clarendon St. 7 p.m. 49-ACTUP.

Cambridge ♦ Bisexual Women's Rap. The Women's Center, 46 Pleasant St. 7-8:30. 354-8807.

Cambridge ♦ Eating Awareness and Body Image Group. The Women's Center, 46 Pleasant St. 7-9pm. 354-8807.

Medford Radio ♦ Dyke on the Mike with the Nolsy Nelsy Show — queer radio. WMFO 91.5FM. 10am-12pm. Tufts U. radio. For info 381-3800.

Medford Radio ♦ "We the People"—with feminist Shella Parks. WMFO 91.5FM. 7-9a.m. Tufts U. radio.

Worcester ♦ Support Group for HIV+ G/B Men and Their Significant Others. Closed meeting. AIDS Project Worcester. 305 Shrewsbury St. 7-8:30 p.m. (508) 755-3773.

Boston ♦ L/G Freedom Trail Band Rehearsals. No audition necessary. Mass College of Art, Longwood and Brookline Ave. 7:15 p.m. 266-0628.

Boston ♦ The Buddy Program orientation. Sponsored by AAC. 4th Tues. of month. AAC offices, 131 Clarendon St. 7:30pm. For more info 437-6200 x450.

Cambridge ♦ Bisexual Women's Rap (topics vary) 7:30-9:30pm, Women's Center, 46 Pleasant St. Free. For more info 354-8807 (TTY/voice)

Cambridge ♦ 30+ Lesbian Rap (topics vary) 7-8:30pm, Women's Center, 46 Pleasant St. Free. For more info 354-8807 (TTY/voice)

Boston ♦ Womyn-identified Writing Group: Poetry/short stories. Bring copies for critiquing. 7:30pm, The Center, 338 Newbury St. \$1 donation. Accessible. For more info 247-2927.

Amherst ♦ P-FLAG, Pioneer Valley Monthly meetings held 2nd Tues. of month. Grace Episcopal Church, Parish Hall. 6:30 pm. For info (413) 532-4883.

Boston ♦ Beantown Women's Rugby Club practice Tues/Thurs 6:30-9pm. All levels. For more info: Teresa at 787-3939/Laurie at 623-2341 (lv msg).

WEDNESDAYS

Boston ♦ Women In the Building Trades will be offering free introductory workshops. 6:00-8:00pm from 10/30-12/4. At 555 Amory St. Call 524-3010 to pre-register or for info.

Cambridge ♦ Job search support group. Cambridge Women's Center. 6:30-8:30 pm. Info: 354-8807.

Boston ♦ Sales Networks Program for G/L Business Owners and Supporters of the Community. 7:30 to 9:30 a.m. The Center, 338 Newbury St., 2nd flr. Registration required: Marc Spencer 262-2400.

Hyde Park ♦ Women's Pick-Up Hockey. MDC Hyde Park Rink (near Dedham). 8 to 9 a.m. Info: Janice 326-1600 x350.

Cambridge ♦ Lesbian Al-Anon. Wheelchair accessible. Women's Center, 46 Pleasant St. 6:30 to 8 p.m. 354-8807.

Worcester ♦ Supporters of Worcester Area G/L Youth (SWAGLY). Social support grp. for youths 22 and under. 7 to 9 p.m. United Congregational Church, 6 Institute Road. 7 to 9 p.m. (508) 755-0005.

Bridgewater ♦ S. Shore G/L Alliance. 7:30 to 9 p.m. Bridgewater Ctr. Primarily a social group of age 25+, but all welcome. Info: Glen 293-5183 or Dave 294-0367.

Worcester ♦ Support Group for HIV+ who are In Substance Abuse Recovery. Closed meeting. AIDS Project Worcester. 305 Shrewsbury St. 7:30 to 9 p.m. (508) 755-3773.

Amherst ♦ Queer Nation meets 6:00-7:00pm at Bangs Community Center, 70 Boltwood Walk. Info: P.O. Box 202, Hadley, MA 01035 or (413) 584-4213.

THURSDAYS

Worcester ♦ "Face the Music." A radio show by and for lesbians. WCUW 91.3 FM. 8-9pm. Request line, (508) 753-2284

Marshfield ♦ HIV+ G/B men's support group. North River Counseling Ctr., 7-9:30 pm. Info: 834-7433.

Somerville ♦ The Thursday Night Dinner Program offers meals to PWA's HIV+ and friends at the Methodist Church. One block from Davis Square Red Line Station. Info: 666-4130.

Boston ♦ Boston Area Rape Crisis Center drop-in group for women who have been raped. 492-RAPE.

Boston ♦ Coalition for Lesbian and Gay Civil Rights general meeting. Third Thurs. of every month. 6:30-8 pm. The Center, Room 206, 338 Newbury St. For info 266-2956.

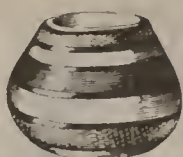
FRIDAYS

Watertown ♦ GLOW: G/L of Watertown. 395-4664.

Boston ♦ GCN Friday Night Stuffing Party. Come stuff the paper, eat pizza, and make new friends. GCN, 62 Berkeley St. 5 p.m. 426-4469.

Provincetown ♦ Safe Sex Brigade and Anti-L/G/B Violence Campaign. Volunteers meet on steps of P'Town Post Office Friday and Sunday nights at 11:30 p.m. through Labor Day. Info: ACT UP (508) 487-2063.

Boston ♦ Friday Night at the Movies. The Center. 7pm. \$2 suggested donation, 338 Newbury St. For info 247-2927.



Kitchen Table

Women of Color Press

On October 11, 1991, Professor Anita Hill testified before the Senate Judiciary Committee.

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Lorna Simpson, *Eating Disorder*, 1989, in *Out There*
EATING DISORDER
they'll consume all
that you do and despise
what you are

OUT THERE

Marginalization and Contemporary Cultures

EDITED BY RUSSELL FERGUSON, MARTHA GEVER, TRINH T. MINH-HA, AND CORNEL WEST
IMAGES BY FELIX GONZALES-TORRES

Out There addresses the theme of cultural marginalization. It engages fundamental issues raised by attempts to define such concepts as mainstream, minority, and "other," and opens up new ways of thinking about culture and representation.

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Contributors include Homi Bhabha, Hélène Cixous, Gilles Deleuze and Félix Guattari, Monique Wittig, Gloria Anzaldúa, bell hooks, John Yau, Martha Gever, Douglas Crimp, Audre Lorde, Cornel West, Toni Morrison, James Clifford, Rosalyn Deutsche, Richard Dyer, Kobena Mercer, Edward Said, Gayatri Spivak, Michele Wallace, Linda Peckham, and Simon Watney. 450 pp. 50 illus., \$29.95 HC, new in paperback **\$16.95**

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